



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

822.8

S53

H5

W9

Cop. 2

Clarendon Press Series

# SHAKESPEARE

SELECT PLAYS

A

921,603

THE LIFE OF

## KING HENRY THE FIFTH

EDITION BY

WILLIAM ALDRIS WRIGHT, M.A.

1898, 1900, 1901, 1902, AND 1910.

CLARKE AND THOMPSON, 1910. LONDON: CLARNDON.

Oxford

AT THE CLARENDON PRESS

18 PENCE

Price: Two Shillings

The University of Michigan



Shakespeare Collection

in memory of

**Hereward Thimbleby Price**

1880-1964

Professor of English 1929-1950

Professor Emeritus 1950-1964

**Teacher-Scholar-Friend**

H. T. Price



Clarendon Press Series

HENRY THE FIFTH

*W. A. WRIGHT*

HENRY FROWDE, M.A.  
PUBLISHER TO THE UNIVERSITY OF OXFORD



LONDON, EDINBURGH, AND NEW YORK

Shakespeare, William, 1564-1616  
Clarendon Press Series

# SHAKESPEARE.

*SELECT PLAYS*

## THE LIFE OF KING HENRY THE FIFTH

EDITED BY

WILLIAM ALDIS WRIGHT, M.A.

HON. D.C.L., LL.D. AND LITT.D.

FELLOW AND VICE-MASTER OF TRINITY COLLEGE, CAMBRIDGE

Oxford

AT THE CLARENDON PRESS

M DCCCC

833.5

853

45

W9

cop. 2

Oxford

PRINTED AT THE CLARENDON PRESS

BY HORACE HART, M.A.

PRINTER TO THE UNIVERSITY

1-25-66  
Added to copy

1-25-66

## P R E F A C E.

IN fulfilment of the promise made to his audience at the end of the Second Part of Henry the Fourth that 'the story with Sir John in it' should be continued, Shakespeare wrote the present play, which is called in the first folio 'The Life of Henry the Fift.' The date of its composition may be fixed with certainty. It is not included in the list of plays attributed to Shakespeare by Meres in his Palladis Tamia, which was published in 1598; and the reference in the Prologue to Act V to Essex's expedition to Ireland shews that it must have been acted between March 27 and September 28, 1599. In all probability it was first represented in the summer of that year at the recently built Globe Theatre on Bankside. In the entries at Stationers' Hall we find on August [1600] 'Henry the Fift / a booke,' with *As You Like It*, *Much Ado about Nothing*, and Ben Jonson's *Every Man in his Humour*, was for some reason or other 'to be staied.' But on 14 August, among the copies entered to Thomas Pavyer is 'The historye of Henry the V<sup>th</sup> with the battell of Agencourt.' This is evidently the quarto of 1600, the title of which is: 'The Cronicle History of Henry the fift, With his battell fought at *Agin Court* in France. Togither with *Auntient Pistoll*. As it hath bene sundry times playd by the Right honorable the Lord Chamberlaine his seruants.'

The life of Henry had formed the subject of an earlier play, which had been performed before 1588, in which year Tarlton who acted in it died, and was entered at Stationers' Hall on the 14th of May 1594 to Thomas Creede. The

entry is as follows : 'Entred for his copie vnder thand of master Cawood warden / a booke intituled /. The famous victories of Henrye the Ffyft / conteyninge the honorable battell of Agincourt /.' It was printed in 1598 and again in 1617. As this play has nothing in common with Shakespeare's but the subject, it is for the present of no further interest to us.

For the historical facts Shakespeare consulted no other authority than the second edition of Holinshed's *Chronicles*, which was completed in 1587. The extracts which are here given, together with the quotations from the same work in the notes at the end of the play, will make this abundantly clear. It would be beside the purpose of this Preface to discuss the accuracy of Holinshed's narrative. Shakespeare took the facts as he found them and used them with a view to dramatic effect. That he had any political object in writing the play I find it hard to believe. But as this has been maintained by others whose opinion is entitled to respect, their views will be given subsequently. We will first deal with that about which there is no dispute, the narrative of Holinshed.

**Act I, Scene 1.** 'In the second yeare of his reigne, King Henrie called his high court of parlement, the last daie of Aprill in the towne of Leicester, in which parlement manie profitable lawes were concluded, and manie petitions moued, were for that time deferred. Amongst which, one was, that a bill exhibited in the parlement holden at Westminster in the eleventh yeare of king Henrie the fourth (which by reason the king was then troubled with ciuill discord, came to none effect) might now with good deliberation be pondered, and brought to some good conclusion. The effect of which supplication was, that the temporall lands deuoutlie giuen, and disordinatlie spent by religious, and other spirituall persons, should be seized into the kings hands, sith the same might suffice to mainteine, to the honor of the king, and defense of the realme, fifteene earles, fifteene hundred knights, six

thousand and two hundred esquiers, and a hundred almesse-houses, for relieve onelie of the poore, impotent, and needie persons, and the king to haue clearerlie to his coffers twentie thousand pounds, with manie other prouisions and values of religious houses, which I passe ouer.

'This bill was much noted, and more feared among the religious sort, whom suerlie it touched verie neere, and therefore to find remedie against it, they determined to assaie all waies to put by and ouerthrow this bill: wherein they thought best to trie if they might mooue the kings mood with some sharpe inuention, that he should not regard the importunate petitions of the commons.

**Scene 2.** 'Wherupon, on a daie in the parlement, Henrie Chichelie archbishop of Canturburie made a pithie oration, wherein he declared, how not onelie the duchies of Normandie and Aquitaine, with the counties of Aniou and Maine, and the countie of Gascoigne, were by vndoubted title apperteining to the king, as to the lawfull and onelie heire of the same; but also the whole realme of France, as heire to his great grandfather king Edward the third.

'Herein did he much inueie against the surmised and false fained law Salike, which the Frenchmen alledge euer against the kings of England in barre of their iust title to the crowne of France. The verie words of that supposed law are these, *In terram Salicam mulieres ne succedant*, that is to saie, Into the Salike land let not women succeed. Which the French glossers expound to be the realme of France, and that this law was made by king Pharamond; whereas yet their owne authors affirme, that the land Salike is in Germanie, betweene the riuers of Elbe and Sala; and that when Charles the great had ouercome the Saxons, he placed there certeine Frenchmen, which hauing in disdeine the dishonest maners of the Germane women, made a law, that the females should not succeed to any inheritance within that land, which at this daie is called Meisen, so that if this be true, this law was not made for the realme of

France, nor the Frenchmen possessed the land Salike, till foure hundred and one and twentie yeares after the death of Pharamond, the supposed maker of this Salike law, for this Pharamond deceased in the yeare 426, and Charles the great subdued the Saxons, and placed the Frenchmen in those parts beyond the riuers of Sala, in the yeare 805.

‘Moreover, it appeareth by their owne writers, that king Pepine, which deposed Childerike, claimed the crowne of France, as heire generall, for that he was descended of Blithild daughter to king Clothair the first: Hugh Capet also, who vsurped the crowne vpon Charles duke of Loraine, the sole heire male of the line and stocke of Charles the great, to make his title seeme true, and appeare good, though in deed it was starke naught, conueied himselfe as heire to the ladie Lingard, daughter to king Charlemaine, sonne to Lewes the emperour, that was son to Charles the great. King Lewes also the tenth otherwise called saint Lewes, being verie heire to the said vsurper Hugh Capet, could neuer be satisfied in his conscience how he might iustlie keepe and possesse the crowne of France, till he was per-suaded and fullie instructed, that queene Isabell his grandmother was lineallie descended of the ladie Ermengard daughter and heire to the aboue named Charles duke of Loraine, by the which marriage, the bloud and line of Charles the great was againe vnted and restored to the crowne & scepter of France, so that more cleere than the sunne it openlie appeareth, that the title of king Pepin, the claime of Hugh Capet, the possession of Lewes, yea and the French kings to this daie, are deriuied and conueied from the heire female, though they would vnder the colour of such a fained law, barre the kings and princes of this realme of England of their right and lawfull inheritance.

‘The archbishop further alledged out of the booke of Numbers this saieng: When a man dieth without a sonne, let the inheritance descend to his daughter. At length, hauing said sufficientlie for the prooфе of the kings iust and

lawfull title to the crowne of France, he exhorted him to aduance foorth his banner to fight for his right, to conquer his inheritance, to spare neither blood, sword, nor fire, sith his warre was iust, his cause good, and his claime true. And to the intent his louing chapleins and obedient subiects of the spiritualltie might shew themselves willing and desirous to aid his maiestie, for the recouerie of his ancient right and true inheritance, the archbishop declared that in their spirituall conuocation, they had granted to his highnesse such a summe of monie, as neuer by no spirituall persons was to any prince before those daies giuen or advanced.

‘When the archbishop had ended his prepared tale, Rafe Neuill earle of Westmerland, and as then lord Warden of the marches against Scotland, vnderstanding that the king vpon a couragious desire to recouer his right in France, would suerlie take the wars in hand, thought good to moue the king to begin first with Scotland, and therupon declared how easie it should be to make a conquest there, and how greatlie the same should further his wished purpose for the subduing of the Frenchmen, concluding the summe of his tale with this old saieng : that *Who so will France win, must with Scotland first begin.* Manie matters he touched, as well to shew how necessarie the conquest of Scotland should be, as also to prooue how iust a cause the king had to attempt it, trusting to persuade the king and all other to be of his opinion.

‘But after he had made an end, the duke of Excester, vncle to the king, a man well learned and wise, who had beene sent into Italie by his father, intending that he should haue been a preest, replied against the erle of Westmerlands oration, affirming rather that he which would Scotland win, he with France must first begin. For if the king might once compasse the conquest of France, Scotland could not long resist ; so that conquerre France, and Scotland would soone obeie. For where should the Scots leue

policie and skill to defend themselues, if they had not their bringing vp and training in France? If the French pensions maintained not the Scotish nobilitie, in what case should they be? Then take awaie France, and the Scots will soone be tamed; France being to Scotland the same that the sap is to the tree, which being taken awaie, the tree must needs die and wither.' (pp. 545, 546.)

That there was a resemblance between Shakespeare's description of the Commonwealth of the bees and that given by Lyly in his *Euphues* was pointed out by Malone. But that Shakespeare copied Lyly or that he was indebted to him for the idea seems very unlikely. In order to enable any one to form an opinion upon the point I give the passage from Lyly's *Euphues* as it stands in Mr. Arber's edition, pp. 262-4. *Fidus* is the speaker.

'Gentlemen, I haue for ye space of this twenty yeares dwelt in this place, taking no delight in any thing but only in keeping my Bees, and marking them, and this I finde, which had I not seene, I shold hardly haue beleueed. That they vse as great wit by indu[c]tion, and arte by workmanship, as euer man hath, or can, vsing betweene themselues no lesse justice then wisdome, and yet not so much wisdome as maiestie: insomuch as thou wouldest thinke, that they were a kinde of people, a common wealth for *Plato*, where they all labour, all gather honny, flye all together in a swarme, eate in a swarm, and sleepe in a swarm, so neate and finely, that they abhorre nothing so much as vncleannes, drinking pure and cleere water, delighting in sweete and sound Musick, which if they heare but once out of tune, they flye out of sight: and therefore are they called the *Muses* byrds, because they folow not the sound so much as the consent. They lyue vnder a lawe, vsing great reuerence to their elder, as to the wiser. They chuse a King, whose pallace they frame both brauer in show, and stronger in substaunce: whome if they finde to fall, they establish again in his throne, with no lesse duty

then deuotion, garding him continually, as it were for feare he should miscarry, and for loue he should not: whom they tender with such fayth and fauour, that whether-soeuer he flyeth, they follow him, and if hee can-not flye, they carry him: whose lyfe they so loue, that they will not for his safety stick to die, such care haue they for his health, on whome they build all their hope. If their Prince dye, they know not how to liue, they languish, weepe, sigh, neither intending their work, nor keeping their olde societie.

‘And that which is most meruailous, and almoste incrediblē: if ther be any that hath disobeyed his commaundements, eyther of purpose, or vnwittingly, hee kylleth hymselfe with his owne sting, as executioner of his own stubbornesse. The King him-selfe hath his sting, which hee vseth rather for honour then punishment: And yet *Euphues*, al-beit they lyue vnder a Prince, they haue their priueledge, and as great liberties as straight lawes.

‘They call a Parliament, wher-in they consult, for lawes, statutes, penalties, chusing officers, and creating their king, not by affection but reason, not by the greater part, but ye better. And if such a one by chaunce be chosen (for among men som-times the worst speede best) as is bad, then is there such ciuill war and dissention, that vntill he be pluckt downe, there can be no friendship, and ouer-throwne, there is no enmitie, not fighting for quarrelles, but quietnesse.

‘Euery one hath his office, some trimming the honny, some working the wax, one framing hiues, an other the combes, and that so artificially, that *Dedalus* could not with greater arte or excellencie, better dispose the orders, measures, proportions, distinctions, ioynts and circles. Diuers hew, others polish, all are carefull to doe their worke so strongly, as they may resist the craft of such drones, as seek to liue by their labours, which maketh them so to keepe watch and warde, as lyuing in a campe to others, and as in a court to them-selues. Such a care of chastitie, that they neuer ingender, such a desire of cleannesse, *that*

there is not so much as meate in all their hiues. When they go forth to work, they marke the wind, the clouds, and whatsoeuer doth threaten either their ruine, or raign, and hauing gathered out of every flower honny they return loden in their mouthes, thighs, wings, and all the bodye, whome they that tarried at home receyue readily, as easing their backes of so great burthens.

‘The Kyng him-selfe not idle, goeth vp and downe, entreating, threatning, commaunding, vsing the counsell of a sequel, but not loosing the dignitie of a Prince, preferring those yat labour to greater authoritie, and punishing those that loyter, with due seueritie. All which thinges being much admirable, yet this is most, that they are so profitable, bringing vnto man both honnye and wax, each so wholsome that wee all desire it, both so necessary that we cannot misse them.’

It is not improbable that Lylly may have borrowed from Pliny’s Natural History, Book xi, but the same source of information was not accessible to Shakespeare, for Holland’s translation did not appear till 1601, and the Archbishop’s speech is found substantially in the quarto of 1600.

The incident of the tennis balls is related by Holinshed, who gives Eiton as his authority. Perhaps as Shakespeare (i. 2. 255) uses the expression ‘This tun of treasure,’ while Holinshed speaks of ‘a barrell of Paris balles,’ he may have taken it from the old play ‘The Famous Victories of Henry the Fifth,’ where, on the occasion of the Dauphin’s embassy, headed by the Archbishop of Bourges, the stage direction is ‘He deliuereth a Tunne of Tennis balles.’ Holinshed’s narrative is as follows :

‘Whilst in the Lent season the king laie at Killingworth, there came to him from Charles Dolphin of France certeine ambassadours, that brought with them a barrell of Paris balles, which from their maister they presented to him for a token that was taken in verie ill part, as sent in scorne, to signifie, that it was more meet for the king to passe the

time with such childish exercise, than to attempt any worthie exploit. Wherfore the K. wrote to him, that yer ought long, he would tosse him some London balles that perchance should shake the walles of the best court in France.' (p. 545.)

This circumstance is related by Otterbourne, a contemporary writer, whose narrative Holinshed quotes as Eiton, that is, the Chronicle of Eiton or Eaton, supposed to have been the work of Otterbourne. The story is repeated by Thomas of Elmham, also a contemporary, in his Life of Henry V in Latin verse, quoted by Sir Harris Nicolas (Battle of Agincourt, p. vii, note), and printed in the Memorials of Henry V (ed. Cole, Rolls Series). It occurs again in a manuscript English poem attributed to Lydgate (Nicolas, p. x), and of course is copied by subsequent chroniclers. Caxton's version, which is printed in his Chronicle, is evidently from the same source as that of Cotton MS. Claudius A viii. As Steevens refers to the passage in Caxton for an illustration of the word 'gunstones,' although there is no reason to suppose that Shakespeare had ever seen it, I give the words of the MS. as they are quoted by Sir Harris Nicolas (p. viii).

'And than the dolphine of Fraunce aunswered to our embassatours, and said in this maner that the kyng was over yong and to tender of age, to make any warre ayens hym, and was not lyke yet to be noo good werrioure to doo and to make suche a conquest there upon hym ; and somewhat in scorne and dispiste he sente to hym a tonne full of tenys ballis because he wolde have somewhat for to play w<sup>t</sup> all for hym and for hys lordis, and that became hym better than to mayntain any Were : and than anon oure lordes that was embassadours token hir leve and comen into England ayenne, and tolde the Kyng and his councell of the ungodly aunswer that they had of the Dolphyn, and of the present the which he had sent unto the Kyng : and whan y<sup>e</sup> Kyng had hard her wordis, and the answere of the

Dolpynde, he was wondre sore agreed, and right evell apayd towarde the frensshmen, and toward the Kyng and the Dolphynne, and thought to avenge hym upon hem as soon as Good wold send hym grace and myght, and anon lette make tenys ballis for the Dolpynde, in all the hast that they myght be made ; and they were grete gonne stones for the Dolpynde to play wyth all.'

We now return to Holinshed as the authority for the historical part of **Act II.**

'When king Henrie had fullie furnished his nauie with men, munition, & other prouisions, perceiuing that his capteines disliked nothing so much as delaie, determined his souldiors to go a ship-boord and awaie. But see the hap, the night before the daie appointed for their departure, he was crediblie informed, that Richard earle of Cambridge brother to Edward duke of Yorke, and Henrie lord Scroope of Masham lord treasuror, with Thomas Graie a knight of Northumberland, being confederat togither, had conspired his death : wherefore he caused them to be apprehended. The said lord Scroope was in such fauour with the king, that he admitted him sometime to be his bedfellow, in whose fidelite the king reposed such trust, that when anie priuat or publike councell was in hand, this lord had much in the determination of it. For he represented so great grauitie in his countenance, such modestie in behauour, and so vertuous zeale to all godlinesse in his talke, that whatsoeuer he said was thought for the most part necessarie to be doone and followed. Also the said sir Thomas Graie (as some write) was of the kings priue councell.

'These prisoners vpon their examination, confessed, that for a great summe of monie which they had receiued of the French king, they intended verelie either to haue deliuered the king aliuie into the hands of his enimies, or else to haue murthered him before he should arriue in the duchie of Normandie. When king Henrie had heard all things opened, which he desired to know, he caused all his nobilitie

to come before his presence, before whome he caused to be brought the offendors also, and to them said. Hauing thus conspired the death and destruction of me, which am the head of the realme and gouernour of the people, it maie be (no doubt) but that you likewise haue sworne the confusion of all that are here with me, and also the desolation of your owne countreie. To what horror (O Lord) for any true English hart to consider, that such an execrable iniquitie should euer so bewray you, as for pleasing of a forren enimie to imbrue your hands in your bloud, and to ruine your owne natvie soile. Reuenge herein touching my person, though I seeke not ; yet for the safegard of you my deere freends, & for due preseruation of all sorts, I am by office to cause example to be shewed. Get ye hence therefore ye poore miserable wretches to the receiuing of your iust reward, wherein Gods maiestie giue you grace of his mercie and repentance of your heinous offenses. And so immediatlie they were had to execution.

‘ This doone, the king calling his lords againe afore him, said in words few and with good grace. Of his enterprises he recounted the honor and glorie, whereof they with him were to be partakers, the great confidence he had in their noble minds, which could not but remember them of the famous feats that their ancestors aforetime in France had atchiued, whereof the due report for euer recorded remained yet in register. The great mercie of God that had so gratioueslie reuealed vnto him the treason at hand, whereby the true harts of those afore him made so eminent & apparant in his eie, as they might be right sure he would neuer forget it. The doubt of danger to be nothing in respect of the certeintie of honor that they should acquire, wherein himselfe (as they saw) in person would be lord and leader through Gods grace. To whose maiestie as chieflie was knowne the equitie of his demand : euen so to his mercie did he onelie recommend the successe of his trauels . . . .

'Diuerse write that Richard earle of Cambridge did not conspire with the lord Scroope & Thomas Graie for the murthering of king Henrie to please the French king withall, but onelie to the intent to exalt to the crowne his brother in law Edmund earle of March as heire to Lionell duke of Clarence: after the death of which earle of March, for diuerse secret impediments, not able to haue issue, the earle of Cambridge was sure that the crowne should come to him by his wife, and to his children, of hir begotten. And therefore (as was thought) he rather confessed himselfe for need of monie to be corrupted by the French king, than he would declare his inward mind, and open his verie intent and secret purpose, which if it were espied, he saw plainlie that the earle of March should haue tasted of the same cuppe that he had drunken, and what should haue come to his owne children he much doubted.' (pp. 548, 549.)

The question, which really does not concern us, is set at rest by the confession of Cambridge which is in existence in the British Museum, and is quoted by Sir Harris Nicolas (Agincourt, p. lxxix). For dramatic purposes Shakespeare has placed the embassy of the Duke of Exeter after Henry's landing, whereas, according to Holinshed, it followed close upon the parliament at Leicester in 1414. 'Immediatlie after, the king sent ouer into France his vnkle the duke of Exester, the lord Greie admerall of England, the archbishop of Dubline, and the bishop of Norwich, ambassadours vnto the French king . . . The French king receiued them verie honourable, and banketted them right sumptuouslie, shewing to them iusts and Martiall pastimes, by the space of three daies toghether, in the which iusts the king himselfe, to shew his courage and actiuitie to the Englishmen, manfullie brake speares and lustilie tournied. When the triumph was ended, the English ambassadours, hauing a time appoynited them to declare their message, admitted to the French kings presence, required of him to deliuer vnto the king of England the realme and crowne of France, with the

entier duchies of Aquiteine, Normandie and Aniou, with the countries of Poictiou and Maine. Manie other requests they made: and this offered withall, that if the French king would without warre and effusion of christian bloud, render to the king their maister his verie right & lawfull inheritance, that he would be content to take in mariage the ladie Katharine, daughter to the French king, and to indow hir with all the duchies and countries before rehearsed; and if he would not so doo, then the king of England did expresse and signifie to him, that with the aid of God, and helpe of his people, he would recouer his right and inheritance wrongfullie withholden from him, with mortall warre, and dint of sword.' (p. 546.) It was before embarking for France that he 'dispatched Antelope his purseuant at armes with letters' . . . 'dated from Hampton the fist of August,' 1415, in which he 'exhorted the French king in the bowels of Iesu Christ, to render him that which was his owne, whereby effusion of Christian bloud might be auoided.' (p. 548.)

**Act III.** 'But now to proceed with king Henries doings. After this, when the wind came about prosperous to his purpose, he caused the mariners to weie vp anchors, and hoise vp sailes, and to set forward with a thousand ships, on the vigill of our ladie daie the Assumption, and took land at Caux, commonlie called Kidcaux, where the riuier of Saine runneth into the sea, without resistance. At his first comming on land, he caused proclamation to be made, that no person should be so hardie on paine of death, either to take anie thing out of anie church that belonged to the same, or to hurt or doo anie violence either to priests, women, or anie such as should be found without weapon or armor, and not readie to make resistance: also that no man should renew anie quarell or strife, whereby anie fraie might arise to the disquieting of the armie. [See iii. 6. 106.]

'The next daie after his landing, he marched toward the towne of Harflue, standing on the river of Saine betweene

two hils ; he besieged it on euerie side, raising bulwarks and a bastell. . . . The French king being aduertised, that king Henrie was arriued on that coast, sent in all hast the lord de la Breth constable of France, the seneschall of France, the lord Bouciqualt marshall of France, the sene-  
schall of Henault, the lord Lignie with other, which fortified townes with men, victuals, and artillerie on all those frontiers towards the sea. [See ii. 4. 7, 8.] . . . And dailie was the towne assaulted : for the duke of Gloucester, to whome the order of the siege was committed, made three mines vnder the ground, and approching to the wals with his engins and ordynance, would not suffer them within to take anie rest.

‘For although they with their countermining somwhat disappointed the Englishmen, & came to fight with them hand to hand within the mines, so that they went no further forward with that worke ; yet they were so inclosed on ech side, as well by water as land, that succour they saw could none come to them . . .

‘The capteins within the towne, perciuing that they were not able long to resist the continual assaults of the Englishmen, knowing that their wals were vndermined, and like to be ouerthrowne (as one of their bulwarks was alredie, where the earles of Huntington and Kent had set vp their banners) sent an officer of armes foorth about midnight after the feast daie of saint Lambert, which fell that yeare vpon the tuesday, to beseech the king of England to appoint some certeine persons as commissioners from him, with whome they within might treat about some agreement . . . The king aduertised hereof, sent them word, that except they would surrender the towne to him the morow next insuing, without anie condition, they should spend no more time in talke about the matter . . . The king neuerthelesse was after content to grant a respit vpon certeine conditions, that the capteins within might haue time to send to the French king for succour (as before ye

haue heard) least he intending greater exploits, might lose time in such small matters. When this composition was agreed vpon, the lord Bacqueuill was sent vnto the French king, to declare in what point the towne stood. To whome the Dolphin answered, that the kings power was not yet assembled, in such number as was conuenient to raise so great a siege. This answer being brought vnto the capteins within the towne, they rendered it vp to the king of England, after that the third daie was expired, which was on the daie of saint Maurice being the seuen and thirtith daie after the siege was first laid. The soouldiors were ransomed and the towne sacked, to the great gaine of the Englishmen. . . . All this doone, the kingordeined capteine to the towne his vnkle the duke of Excester, who established his lieutenant there, one sir John Fastolfe, with fifteene hundred men . . . . King Henrie, after the winning of Harflue, determined to haue proceeded further in the winning of other townes and fortresses: but bicause the dead time of the winter approched, it was determined by aduise of his councell, that he should in all conuenient speed set forward, and march through the countre towards Calis by land, least his retурne as then homewards should of slanderous toongs be named a running awaie: and yet that iournie was adiudged perillous, by reason that the number of his people was much minished by the flix and other feuers, which sore vexed and brought to death aboue fifteene hundred persons of the armie: and this was the cause that his retурne was the sooner appointed and concluded. But before his departing thence, he entred into the towne of Harflue, & went to the church of saint Martines, and there offered.' (pp. 549, 550.)

The chronicle then describes Henry's march from Harfleur till he 'found a shallow, betweene Corbie and Peron, which neuer was espied before, at which he with his armie and carriages the night insuing, passed the water of Some without let or danger, and therewith determined to make haste towards Calis, and not to seeke for battell,

except he were thereto constreined, bicause that his armie by sicknesse was sore diminished, in so much that he had but onelie two thousand horssemen and thirteene thousand archers, bilmens, and of all sorts of other footmen.

'The Englishmen were brought into some distresse in this iornie, by reason of their vittels in maner spent, and no hope to get more: for the enimies had destroied all the corne before they came. Rest could they none take, for their enimies with alarmes did euer so infest them: dailie it rained, and nightlie it freesed: of fuell there was great scarsitie, of fluxes plentie: monie enough, but wares for their releefe to bestow it on, had they none. Yet in this great necessitie, the poore people of the countrie were not spoiled, nor anie thing taken of them without painment, nor anie outrage or offense doone by the Englishmen, except one, which was, that a souldier tooke a pix out of a church, for which he was apprehended, & the king not once remouued till the box was restored, and the offender strangled. The people of the countries thereabout, hearing of such zeale in him, to the maintenance of iustice, ministrered to his armie victuals, and other necessaries, although by open proclamation so to doo they were prohibited.

**Act III, Scenes 5 and 6.** 'The French king being at Rone, and hearing that king Henrie was passed the river Some, was much displeased therewith, and assembling his councell to the number of ffeue and thirtie, asked their aduise what was to be doone. There was amongst these ffeue and thirtie, his sonne the Dolphin, calling himselfe king of Sicill; the dukes of Berrie and Britaine, the earle of Pontieu the kings yoongest sonne, and other high estates. At length thirtie of them agreed, that the Englishmen should not depart vnfought withall, and ffeue were of a contrarie opinion, but the greater number ruled the matter: and so Montiroy king at armes was sent to the king of England to defie him as the enimie of France, and to tell him that he should shortlie haue battell. King Henrie aduisedlie an-

swered : Mine intent is to doo as it pleaseth God, I will not seeke your maister at this time ; but if he or his seeke me, I will meet with them God willing. If anie of your nation attempt once to stop me in my iournie now towards Calis, at their ieopardie be it ; and yet I wish not anie of you so vnauidised, as to be the occasion that I die your tawnie ground with your red bloud.

'When he had thus answered the herald, he gaue him a princelie reward, and licence to depart. Vpon whose returne, with this answer, it was incontinentlie on the French side proclaimed, that all men of warre should resort to the constable to fight with the king of England. Wherevpon, all such apt for armor and desirous of honour, drew them toward the field. The Dolphin sore desired to haue beene at the battell, but he was prohibited by his father : likewise Philip earle of Charolois would gladlie haue beene there, if his father the duke of Burgognie would haue suffered him : manie of his men stale awaie, and went to the Frenchmen. The king of England hearing that the Frenchmen approched, and that there was an other riuier for him to passe with his armie by a bridge, and doubting least if the same bridge should be broken, it would be greatlie to his hinderance, appointed certeine capteins with their bands, to go thither with all speed before him, and to take possession thereof, and so to keepe it, till his comming thither.

'Those that were sent, finding the Frenchmen busie to breake downe their bridge, assailed them so vigorouslie, that they discomfited them, and tooke and slue them ; and so the bridge was preserued till the king came, and passed the riuier by the same with his whole armie. This was on the two and twentieth day of October. The duke of Yorke that led the vauntgard (after the armie was passed the riuier) mounted vp to the heighth of an hill with his people, and sent out scowts to discouer the countrie, the which vpon their returne aduertised him, that a great armie of Frenchmen was at hand, approching towards them. The

duke declared to the king what he had heard, and the king therevpon, without all feare or trouble of mind, caused the battell which he led himselfe to staie, and incontinentlie rode foorth to view his aduersaries, and that doone, returned to his people, and with cheerefull countenance caused them to be put in order of battell, assigning to euerie capteine such roome and place, as he thought conuenient, and so kept them still in that order till night was come, and then determined to seeke a place to incampe & lodge his armie in for that night.

‘There was not one amongst them that knew any certeine place whither to go, in that vnknowne countrie: but by chance they happened vpon a beaten waie, white in sight; by the which they were brought vnto a little village, where they were refreshed with meat and drinke somewhat more plentiouslie than they had beeene diuerse daies before. Order was taken by commandement from the king after the armie was first set in battell arraie, that no noise or clamor should be made in the host; so that in marching foorth to this village, euerie man kept himselfe quiet: but at their comming into the village, fiers were made to giue light on euerie side, as there likewise were in the French host, which was incamped not past two hundred and fiftie pases distant from the English. The cheefe leaders of the French host were these: the constable of France, the marshall, the admerall, the lord Rambures maister of the crobowes, and other of the French nobilitie, which came and pitched downe their standards and banners in the countie of saint Paule, within the territorie of Agincourt, hauing in their armie (as some write) to the number of threescore thousand horssemen, besides footmen, wagoners and other.

‘They were lodged euen in the waie by the which the Englishmen must needs passe towards Calis, and all that night after their comming thither, made great cheare and were verie merie, pleasant, and full of game. The Englishmen also for their parts were of good comfort, and nothing

abashed of the matter, and yet they were both hungrie, wearie, sore trauelled, and vexed with manie cold diseases. Howbeit reconciling themselues with God by hoossell<sup>1</sup> and shrift, requiring assistance at his hands that is the onelie giuer of victorie, they determined rather to die, than to yeeld, or flee. The daie following was the fwe and twentieth of October in the yeare 1415, being then fridaie, and the feast of Crispine and Crispinian, a day faire and fortunate to the English, but most sorrowfull and vnluckie to the French.

' In the morning, the French capteins made three battels, in the vaward were eight thousand healmes of knights and esquiers, foure thousand archers, and fifteene hundred crosbowes which were guided by the lord de la Breth, constable of France, hauing with him the dukes of Orléance and Bourbon, the earles of Ewe and Richmond, the marshall Bouciquault, and the maister of the crosbowes, the lord Dampier admerall of France, and other capteins. The earle of Vandomse with sixteene hundred men of armes were ordered for a wing to that batzell. And the other wing was guided by sir Guichard Dolphine, sir Clugnet of Brabant, and sir Lewes Bourdon, with eight hundred men of armes, of elect chosen persons. And to breake the shot of the Englishmen, were appointed sir Guilliam de Saueuses, with Hector and Philip his brethren, Ferrie de Maillie, and Alen de Gaspanes, with other eight hundred of armes.

' In the middle ward, were assigned as manie persons, or more, as were in the formost battell, and the charge thereof was committed to the dukes of Bar and Alanson, the earles of Neuers, Vaudemont, Blamont, Salinges, Grant Pree, & of Russie. And in the rereward were all the other men of armes guided by the earles of Marle, Dampmartine, Fauconberg, and the lord of Lourreie, capteine of Arde, who had with him the men of the frontiers of Bolonois. Thus

<sup>1</sup> by hoossell = by taking the Sacrament.

the Frenchmen being ordered vnder their standards and banners, made a great shew : for suerlie they were esteemed in number six times as manie or more, than was the whole companie of the Englishmen, with wagoners, pages and all. They rested themselues, waiting for the bloudie blast of the tewrible trumpet, till the houre betweene nine and ten of the clocke of the same daie . . .

**Act IV, Scene 3.** ‘King Henrie, by reason of his small number of people to fill vp his battells, placed his vauntgard so on the right hand of the maine battell, which himselfe led, that the distance betwixt them might scarce be perceiued, and so in like case was the rereward ioined on the left hand, that the one might the more readilie succour an other in time of need. When he had thus ordered his battells, he left a small companie to keepe his campe and cariage<sup>1</sup>, which remained still in the village, and then calling his capteins and soldiers about him, he made to them a right graue oration, mouing them to plaie the men, whereby to obteine a glorious victorie, as there was hope certeine they should, the rather if they would but remember the iust cause for which they fought, and whome they should incounter, such faint-harted people as their ancestors had so often ouercome. To conclude, manie words of courage he vttered, to stirre them to doo manfullie, assuring them that England should neuer be charged with his ransome, nor anie Frenchman triumph ouer him as a captiue ; for either by famous death or glorious victorie would he (by Gods grace) win honour and fame.

‘It is said, that as he heard one of the host vtter his wish to another thus : I would to God there were with vs now so manie good soldiers as are at this houre within England ! the king answered : I would not wish a man more here than I haue, we are indeed in comparison to the enimies but a few, but if God of his clemencie doo fauour vs, and

<sup>1</sup> baggage.

our iust cause (as I trust he will) we shall speed well inough. But let no man ascribe victorie to our owne strength and might, but onelie to Gods assistance, to whome I haue no doubt we shall worthilie haue cause to giue thanks therefore. And if so be that for our offenses sakes we shall be deliuering into the hands of our enimies, the lesse number we be, the lesse damage shall the realme of England sustaine : but if we should fight in trust of multitude of men, and so get the victorie (our minds being prone to pride) we should therupon peraduenture ascribe the victorie not so much to the gift of God, as to our owne puissance, and thereby prouoke his high indignation and displeasure against vs : and if the enimie get the vpper hand, then should our realme and countrie suffer more damage and stand in further danger. But be you of good comfort, and shew your selues valiant, God and our iust quarrell shall defend vs, and deliuering these our proud aduersaries with all the multitude of them which you see (or at the least the most of them) into our hands. Whilst the king was yet thus in speech, either armie so maligned the other, being as then in open sight, that euerie man cried ; Forward, forward. The dukes of Clarence, Gloucester, and Yorke, were of the same opinion, yet the king staied a while, least anie ieopardie were not foreseen, or anie hazard not preuented. The Frenchmen in the meane while, as though they had beene sure of victorie, made great triumph, for the capteins had determined before, how to diuide the spoile, and the soldiers the night before had plaid the Englishmen at dice. The noble men had deuised a chariot, wherein they might triumphantlie conueie the king captiue to the citie of Paris, crieng to their soldiers ; Haste you to the spoile, glorie and honor ; little weening (God wot) how soone their brags should be blowne awaie.

‘Here we may not forget how the French thus in their iolitie, sent an herald to king Henrie, to inquire what ransome he would offer. Wherevnto he answered, that within two

or three houres he hoped it would so happen, that the Frenchmen should be glad to common<sup>1</sup> rather with the Englishmen for their ransoms, than the English to take thought for their deliuerance, promising for his owne part, that his dead carcasse should rather be a prize to the Frenchmen, than that his liuing bodie should paie anie ransome. When the messenger was come backe to the French host, the men of warre put on their helmets, and caused their trumpets to blow to the battell. They thought themselues so sure of victorie, that diuerse of the noble men made such hast towards the battell, that they left manie of their seruants and men of warre behind them, and some of them would not once staie for their standards: as amongst other the duke of Brabant, when his standard was not come, caused a baner to be taken from a trumpet and fastened to a speare, the which he commanded to be borne before him in steed of his standard. . . .

' The king that daie shewed himselfe a valiant knight, albeit almost felled by the duke of Alanson; yet with plaine strength he slue two of the dukes companie, and felled the duke himselfe; whome when he would haue yelded, the kings gard (contrarie to his mind) slue out of hand. In conclusion, the king minding to make an end of that daies iornie, caused his horssemen to fetch a compasse about, and to ioine with him against the reward of the Frenchmen, in the which was the greatest number of people. When the Frenchmen perceiued his intent, they were suddenlie amazed and ran awaie like sheepe, without order or aray. Which when the king perceiued, he encouraged his men, and followed so quickelie vpon the enimies, that they ran hither and thither, casting awaie their armour: manie on their knees desired to haue their liues sauad.

' In the meane season, while the battell thus continued, and that the Englishmen had taken a great number of

<sup>1</sup> to commune, deal, negotiate.

prisoners, certeine Frenchmen on horssebacke, whereof were capteins Robinet of Borneuille, Rifflart of Clamas, Isambert of Agincourt, and other men of armes, to the number of six hundred horssemen, which were the first that fled, hearing that the English tents & pauilions were a good waie distant from the armie, without anie sufficient gard to defend the same, either vpon a couetous meaning to gaine by the spoile, or vpon a desire to be reuenged, entred vpon the kings campe, and there spoiled the hails<sup>1</sup>, robbed the tents, brake vp chests, and caried away caskets, and slue such seruants as they found to make anie resistance. For which treason and haskardie<sup>2</sup> in thus leauing their camp at the very point of fight, for winning of spoile where none to defend it, verie manie were after committed to prison, and had lost their liues, if the Dolphin had longer liued.

‘ But when the outcry of the lackies and boies, which ran awaie for feare of the Frenchmen thus spoiling the campe, came to the kings eares, he doubting least his enimies should gather togither againe, and begin a new field ; and mistrusting further that the prisoners would be an aid to his enimies, or the verie enimies to their takers in deed if they were suffered to liue, contrarie to his accustomed gentlenes, commanded by sound of trumpet, that euerie man (vpon paine of death) should incontinentlie sliae his prisoner. When this dolorous decree, and pitifull proclamation was pronounced, pitie it was to see how some Frenchmen were suddenlie sticked with daggers, some were brained with pollaxes, some slaine with malls, other had their throats cut, and some their bellies panned, so that in effect, hauing respect to the great number, few prisoners were sauued.

‘ When this lamentable slaughter was ended, the Englishmen disposed themselves in order of battell, readie to abide a new field, and also to inuade, and newlie set on their

<sup>1</sup> pavilions.

<sup>2</sup> rascality.

enemies, with great force they assailed the earles of Marle and Fauconbridge, and the lords of Louraie, and of Thine, with six hundred men of armes, who had all that daie kept togither, but now slaine and beaten downe out of hand. Some write, that the king perceiuing his enimies in one part to assemble togither, as though they meant to giue a new battell for preseruation of the prisoners, sent to them an herald, commanding them either to depart out of his sight, or else to come forward at once, and giue battell : promising herewith, that if they did offer to fight againe, not onelie those prisoners which his people alreadie had taken ; but also so manie of them as in this new conflict, which they thus attempted should fall into his hands, should die the death without redemption.

‘The Frenchmen fearing the sentence of so terrible a decree, without further delaie parted out of the field. And so about foure of the clocke in the after noone, the king when he saw no apperance of enimies, caused the retreit to be blowen ; and gathering his armie togither, gaue thanks to almighty God for so happie a victorie, causing his prelats and chapleins to sing this psalme : *In exitu Israel de Aegypto*, and commanded euerie man to kneele downe on the ground at this verse : *Non nobis Domine, non nobis, sed nomini tuo da gloriam*. Which doone, he caused *Te Deum*, with certeine anthems to be soong, giuing laud and praise to God, without boasting of his owne force or anie humane power. That night he and his people tooke rest, and refreshed themselves with such victuals as they found in the French campe, but lodged in the same village where he laie the night before.

‘In the morning, Montioie king at armes, and foure other French heralds came to the K. to know the number of prisoners, and to desire buriall for the dead. Before he made them answer (to vnderstand what they would saie) he demanded of them whie they made to him that request, considering that he knew not whether the victorie was his

or theirs? When Montioie by true and iust confession had cleared that doubt to the high praise of the king, he desired of Montioie to vnderstand the name of the castell neere adioining; when they had told him that it was called Agincourt, he said, Then shall this conflict be called the battell of Agincourt. He feasted the French officers of armes that daie, and granted them their request, which busilie sought through the field for such as were slaine. But the Englishmen suffered them not to go alone, for they searched with them, & found manie hurt, but not in ieopardie of their liues, whom they tooke prisoners, and brought them to their tents. When the king of England had well refreshed himselfe, and his souldiers, that had taken the spoile of such as were slaine, he with his prisoners in good order returned to his towne of Calis. ....

**Act IV, Scene 8.** 'There were taken prisoners, Charles duke of Orleance nephue to the French king, John duke of Burbon, the lord Bouciqualt one of the marshals of France (he after died in England) with a number of other lords, knights, and esquires, at the least fisteene hundred, besides the common people. There were slaine in all of the French part to the number of ten thousand men, whereof were princes and noble men bearing baners one hundred twentie and six; to these, of knights, esquires, and gentlemen, so manie as made vp the number of eight thousand and foure hundred (of the which fие hundred were dubbed knights the night before the battell) so as of the meaner sort, not past sixteene hundred. Amongst those of the nobilitie that were slaine, these were the cheefest, Charles lord de la Breth high constable of France, Iaques of Chatilon lord of Dampier admerall of France, the lord Rambures master of the crossebowes, sir Guischard Dolphin great master of France, John duke of Alanson, Anthonie duke of Brabant brother to the duke of Burgognie, Edward duke of Bar, the earle of Neuers an other brother to the duke of Burgognie, with the erles of Marle, Vaudemont, Beaumont, Grandpre.

Roussie, Fauconberge, Fois and Lestrake, beside a great number of lords and barons of name.

‘Of Englishmen, there died at this battell, Edward duke Yorke, the earle of Suffolke, sir Richard Kikelie, and Dauie Gamme esquier, and of all other not aboue fие and twentie persons, as some doo report; but other writers of greater credit affirme, that there were slaine aboue fие or six hundred persons. Titus Liuius saith, that there were slaine of Englishmen, beside the duke of Yorke, and the earle of Suffolke, an hundred persons at the first encounter. The duke of Gloucester the kings brother was sore wounded about the hips, and borne downe to the ground, so that he fell backwards, with his feet towards his enimies, whom the king bestrid, and like a brother valiantlie rescued from his enimies, & so sauing his life, caused him to be conueied out of the fight, into a place of more safetie.

**Act V, Prologue.** ‘After that the king of England had refreshed himselfe, and his people at Calis, and that such prisoners as he had left at Harflue (as ye haue heard) were come to Calis vnto him, the sixt daie of Nouember, he with all his prisoners tooke shipping, and the same daie landed at Douer, hauing with him the dead bodies of the duke of Yorke, and the earle of Suffolke, and caused the duke to be buried at his colledge of Fodringhey, and the earle at new Elme. In this passage, the seas were so rough and troublous, that two ships belonging to sir Iohn Cornewall, lord Fanhope, were driuen into Zeland; howbeit, nothing was lost, nor any person perisht. The maior of London, and the aldermen, apparelled in orient grained scarlet, and foure hundred commoners clad in beautifull murrie, well mounted, and trimlie horssed, with rich collars, & great chaines, met the king on Blackheath, reioising at his returne: and the clergie of London, with rich crosses, sumptuous copes, and massie censers, receiued him at saint Thomas of Waterings with solemne procession.

‘The king like a graue and sober personage, and as one

remembryng from whom all victories are sent, seemed little to regard such vaine pompe and shewes as were in triumphant sort devised for his welcomming home from so prosperous a iournie, in so much that he would not suffer his helmet to be caried with him, whereby might haue appeared to the people the blowes and dints that were to be seene in the same ; neither would he suffer any ditties to be made and soong by minstrels of his glorious victorie, for that he would wholie haue the praise and thanks altogether giuen to God. The news of this bloudie battell being reported to the French king as then soiourning at Rone, filled the court full of sorrow. . . .

‘ In this fourth yeare of king Henries reigne, the emperor Sigismund, coosine germane to king Henrie, came into England, to the intent that he might make an attonement betweene king Henrie and the French king : with whom he had beene before, bringing with him the archbishop of Remes, as ambassadour for the French king.’ (pp. 552-556.)

Between the fourth and fifth Acts there is an interval of four or five years, that is to say from October 1415 to May 1420. At this latter date Henry was at Rouen, and the Duke of Burgundy was endeavouring to make peace between him and the French king who was at Troyes.

**Act V, Scene 2.** ‘ Now was the French king and queene with their daughter Katharine at Trois in Champaigne governed and ordered by them, which so much fauoured the duke of Burgognie, that they would not for anie earthlie good, once hinder or pull backe one iot of such articles as the same duke should seeke to preferre. And therefore what needeth manie words, a truce tripartite was accorded betweene the two kings and the duke, and their countries, and order taken that the king of England should send in the companie of the duke of Burgognie his ambassadours vnto Trois in Champaigne sufficientlie authorised to treat and conclude of so great matter. The king of England, being in good hope that all his affaires should take good successe as he

could wish or desire, sent to the duke of Burgognie his vncle, the duke of Excester, the earle of Salisburie, the bishop of Elie, the lord Fanhope, the lord Fitz Hugh, sir Iohn Robsert, and sir Philip Hall, with diuerse doctors, to the number of fие hundred horsse, which in the companie of the duke of Burgognie came to the citie of Trois the eleuenth of March. The king, the queene, and the ladie Katharine them receiued, and hartlie welcomed, shewing great signes and tokens of love and amitie.

‘After a few daies they fell to councell, in which at length it was concluded, that king Henrie of England should come to Trois, and marrie the ladie Katharine ; and the king hir father after his death should make him heire of his realme, crowne and dignitie. It was also agreed, that king Henrie, during his father in lawes life, should in his steed haue the whole gouernement of the realme of France, as regent thereof, with manie other couenants and articles, as after shall appere. . . . These articles were not at the first in all points brought to a perfect conclusion. But after the effect and meaning of them was agreed vpon by the commissioners, the Englishmen departed towards the king their maister, and left sir Iohn Robsert behind, to giue his attendance on the ladie Katharine.

‘King Henrie being informed by them of that which they had doone, was well content with the agreement and with all diligence prepared to go vnto Trois. . . .

‘The duke of Burgognie accompanid with manie noble men, receiued him two leagues without the towne, and conueied him to his lodging. All his armie was lodged in small villages thereabout. And after that he had reposid himselfe a little, he went to visit the French king, the queene, and the ladie Katharine, whome he found in saint Peters church, where was a verie ioious meeting betwixt them (and this was on the twentith daie of Maie) and there the king of England, and the ladie Katharine were affianced. After this, the two kings and their councell assembled togither

diuerse daies, wherein the first concluded agreement was in diuerse points altered and brought to a certeinietie, according to the effect aboue mentioned. When this great matter was finished, the kings sware for their parts to obserue all the couenants of this league and agreement. Likewise the duke of Burgognie and a great number of other princes and nobles which were present, receiued an oth, the tenor whereof (as the duke of Burgognie vttered it in solemne words) thus insueth.' (p. 572.)

Holinshed then gives in Latin and English 'The Oth of the duke of Burgognie.'

'The like oth a great number of the princes and nobles both spirituall and temporall, which were present, receiued at the same time. This doone, the morow after Trinitie sundae, being the third of Iune, the mariage was solemnized and fullie consummate betwixt the king of England, and the said ladie Katharine. Herewith was the king of England named and proclaimed heire and regent of France.' (p. 573.)

Among 'the articles & appointments of peace' which Holinshed gives from Hall, the 25th is as follows: 'Also that our said father, during his life, shall name, call, and write vs in French in this maner: *Nostre treschier fils Henry roy d'Engleterre heretere de France.* And in Latine in this maner: *Præclarissimus filius noster Henricus rex Anglie & hæres Franciæ.*' As this bears upon a point in the text (v. 2. 324) it is here quoted in full.

This series of extracts from Holinshed may well conclude with his account of Henry's character and personal appearance, from which Shakespeare possibly took some hints.

'In strength and nimblenesse of bodie from his youth few to him comparable, for in wresteling, leaping, and running, no man well able to compare. In casting of great iron barres and heauie stones he excelled commonlie all men, neuer shrinking at cold, nor slothfull for heat; and when he most laboured, his head commonlie vncouered; no more weare

of harnesse than a light cloake : verie valiantlie abiding at needs both hunger and thirst ; so manfull of mind as neuer seene to quinch<sup>1</sup> at a wound, or to smart at the paine ; not to turne his nose from euill sauour, nor close his eies from smoke or dust ; no man more moderate in eating and drinking, with diet not delicate, but rather more meet for men of warre, than for princes or tender stomachs. Euerie honest person was permitted to come to him, sitting at meale, where either secretlie or openlie to declare his mind. High and weightie causes as well betweene men of warre and other he would gladlie heare, and either determined them himselfe, or else for end committed them to others. He slept verie little, but that verie soundlie, in so much that when his soldiers soong at nights, or minstrels plaid, he then slept fastest ; of courage inuincible, of purpose vnmutable, so wisehardie alwaines, as feare was banisht from him ; at euerie alarum he first in armor, and formost in ordering. In time of warre such was his prouidence, bountie and hap, as he had true intelligence, not onelie what his enimies did, but what they said and intended : of his deuises and purposes few, before the thing was at the point to be done, should be made priuie.

‘ He had such knowledge in ordering and guiding an armie, with such a gift to incourage his people, that the Frenchmen had constant opinion he could neuer be vanquished in battell. Such wit, such prudence, and such policie withall, that he neuer enterprised any thing, before he had fullie debated and forecast all the maine chances that might happen, which doone with all diligence and courage he set his purpose forward. What policie he had in finding present remedies for sudden mischeeues, and what engines in sauing himselfe and his people in sharpe distresses : were it not that by his acts they did plainlie appeare, hard were it by words to make them credible. Wantonnesse of life and

<sup>1</sup> finch.

thirst in auarice had he quite quenched in him ; vertues in deed in such an estate of souereigntie, youth, and power, as verie rare, so right commendable in the highest degree. So staied of mind and countenance beside, that neuer iolie or triumphant for victorie, nor sad or damped for losse or misfortune. For bountifullnesse and liberalitie, no man more free, gentle, and franke, in bestowing rewards to all persons, according to their deserts : for his saieng was, that he neuer desired monie to keepe, but to giue and spend.

‘Although that storie properlie serues not for theme of praise or dispraise, yet what in breuitie may well be remembred, in truth would not be forgotten by sloth, were it but onlie to remaine as a spectacle for magnanimitie to haue alwaies in eie, and for incouragement to nobles in honourable enterprises. Knownen be it therefore, of person and forme was this prince rightlie representing his heroicall affects, of stature and proportion tall and manlie, rather leane than grose, somewhat long necked and blacke haired, of countenance amiable, eloquent and graue was his speech, and of great grace and power to persuade : for conclusion, a m aestie was he that both liued & died a paterne in princehood, a lode-starre in honour, and mirrour of magnificence : the more highlie exalted in his life, the more deepe lie lamented at his death, and famous to the world alwaie.’ (p. 583.)

The description of Henry in i. 2. 120 as ‘in the very May-morn of his youth,’ may possibly have been suggested by the expression which Hall (p. 57) uses of him, that he was ‘liuyng now in the pleasantest tyme of his age.’

We come now to consider the question whether Shakespeare in writing Henry V had any political object in view. The late Mr. Richard Simpson, in a paper ‘On the political use of the Stage in Shakspeare’s time,’ which appeared in the Transactions of the New Shakspeare Society for 1874, maintained that the policy taught by the play was the policy of the school of Essex. This policy, says Mr. Simpson,

uniformly pointed 'to a grand idea of a union of all parties and all nationalities which were to be found in one group of Islands.' It involved equal justice to all, and general toleration in religion. To secure this end, Essex was a strong advocate of foreign war as a means of composing domestic differences, and for this too he favoured the union of England and Scotland. Now in the second Scene of the first Act of Henry V, Shakespeare, according to Mr. Simpson, has introduced a strong anti-Scottish feeling without warrant from the Chronicle, and this in his opinion is inconsistent with the fragmentary Scene in the third Act (iii. 2), where the four captains, Welsh, English, Irish, and Scottish appear, 'as if to symbolize the union of the four nations under one crown.' But if Shakespeare, or whoever may have written that portion of the Scene, really had intended to symbolize such a union, it is remarkable that he should have done so by bringing the representatives of the four nationalities upon the stage in an interview which terminates abruptly in a violent quarrel between two of them. The quartos omit all after l. 57 ; and although in this play no great stress can be laid upon such an omission, yet taken in conjunction with the fact that the dialogue which follows is inconsistent with the peremptory summons to Fluellen which Gower brings from the Duke of Gloucester, that it interrupts instead of helping forward the action of the play, and that in the folios Fluellen in this portion of the scene is called 'Welch.' and not 'Flu.' as elsewhere, there is reason to think that the lines in question were subsequently added to the scene for some reason or other, perhaps after the accession of James the First, either to please the Scotch or to gratify some actor ; but surely not because in the interval between writing i. 2 and iii. 2 Shakespeare had become a convert to the policy of the school of Essex. It is quite true that in i. 2 there is a little more of the anti-Scottish feeling than is warranted by Holinshed's narrative, but if Shakespeare had referred, as he may well have done, to Hall's report of the speeches of West-

moreland and Exeter he would have found it all ready to his hand. We cannot therefore, in my opinion, infer from this play what Shakespeare's political opinions may have been while writing one portion of it, or that they underwent a change before the play was completed.

Whether the quarto of 1600, reprinted in 1602 and 1608, represents an early draft of the play, which was afterwards expanded into the form in which it appears in the folios, or whether it represents an abridgement of this longer form, is a question which does not admit of a very certain solution. It is agreed by the advocates of both these views that the copy for the quarto edition must have been surreptitiously obtained, whether from shorthand notes taken at the theatre or otherwise, and that it is in consequence very imperfect and of doubtful authority. As the play, both in the quarto and folio forms, has been printed by the New Shakspere Society and edited by Dr. Nicholson, in such a way that the two texts being arranged on opposite pages can be immediately compared, it is possible for any student who desires to form an opinion with regard to the real character of the quarto to do so with as little trouble as possible. On a rough comparison of the two texts it appears that the quarto consists of 1623 lines printed as verse, while the lines of the play as printed in the Globe edition from the folio text are 3379<sup>1</sup>. In the quartos therefore the play is shortened by more than one half. This is effected by the omission of all the prologues and of the epilogue, and of the following entire scenes, Act i. Scene 1, Act iii. Scene 1, and Act iv. Scene 2. Of all these there is no trace whatever in the quartos, and the omissions amount to 418 lines of the Globe edition. Besides these, without taking into account the omissions which appear to be due to imperfect reporting, there are about five hundred lines in various scenes of the

<sup>1</sup> In the last scene there is a mistake of 100 lines in the numbering: 301 should be 201 and so on.

play to which there is nothing in the quartos to correspond. It is reasonable to assume that in the play of which the quarto text is a representation these omitted passages did not occur. They were therefore either omitted from a longer play or were added to a shorter play, and we have to determine whether it is more probable that a longer play would be shortened for purposes of representation by nearly one third, or whether a shorter play would be enlarged by the addition of lines amounting to two fifths of its length which were unnecessary to the action and the development of the characters. In the folio form *Henry V* ranks with the longer of Shakespeare's plays, *King Lear*, *Othello*, and *Coriolanus*, while even supposing that in the quartos no other lines were intentionally omitted than the 918 above mentioned, the play would thus be reduced to the length of *Julius Cæsar* or *King John*. There was good reason therefore for shortening a long play, but apparently none for expanding one which was already of average length for representation. The conclusion seems inevitable, that the shorter form is the later of the two, and that the folio represents Shakespeare's original work. A further question now arises whether this abridgement was or was not the work of the author. It will be seen on a comparison of quartos and folios that the second scene of Act iv, the time of which is sunrise, is omitted altogether in the quartos, while the concluding lines,

‘Come, come away,  
The sun is high, and we outwear the day,’

are transferred to the end of the seventh Scene of Act iii, which even in its shortened form takes place at night, and is followed by the night-scene with which Act iv. opens. Even if we suppose with Mr. Spedding that it was intended to substitute iii. 7 for iv. 2 as a morning scene, but that the references to night had not been all removed, it seems clear that this blundering must have been the work of some one

other than the author. There is another point to which attention has been called by Mr. Daniel in his Preface to the Parallel Texts of Henry V (New Shakspere Society), which furnishes an additional argument for the belief that the quarto represents an abridgement of the longer play. It appears from the table given by Mr. Daniel, which shows the distribution of the parts, that, in so far as they have any share in the dialogue of the play, Ely, Westmoreland, Bedford, Britany, Rambures, Erpingham, Grandpré, Macmorris, Jamy, Messenger, ii. 4, and iv. 2, and the French Queen, disappear from the quarto version; their parts, or what is given of their parts in the text, being distributed among other actors. With regard to most of these it is obvious that the omission or redistribution of their parts is due to the abridging process to which the play has been subjected. But in the case of Bedford and Westmoreland it is supposed by Mr. Daniel that their parts were either omitted altogether or assigned to others for the purpose of making the play more historically accurate, inasmuch as neither Bedford nor Westmoreland was present at Agincourt. This might have been a reason for their not appearing in iv. 3, although the retention of Bedford's name in Henry's speech (iv. 3. 53) shows that the correction was imperfectly carried out, but it does not account for the omission of Westmoreland from i. 2, or for the disappearance of both Westmoreland and Bedford from ii. 2. Both these scenes are laid in England, and it would have been quite possible for Bedford and Westmoreland to be present. That their speeches are omitted or assigned to others appears to me to be due rather to a desire to shorten the play by reducing the number of parts than to an endeavour to make it accord with the facts of history; and this being so, I am inclined to attribute to the same motive the omission of these characters in iv. 3, and of Westmoreland in v. 2. The same explanation may be given of the omission of the Dauphin in iii. 7 and iv. 5, although it is also possible to

attribute this to a desire to render the play consistent with itself ; for at the end of iii. 5 the Dauphin is ordered to remain with his father at Rouen, and we know that he took no part in the battle of Agincourt. Mr. Johnes, the translator of Monstrelet's Chronicle, supposed that Shakespeare, or his editors, had been misled by the name of Sir Guichard Dolphin, who is recorded among the slain at Agincourt, and were thus betrayed into the error of making the Dauphin himself present at the battle. But it is quite clear from iii. 7 that by 'Dolphin' Shakespeare intended the Dauphin and not any person of inferior rank.

After carefully considering the whole question, I am inclined to believe that Henry V was shortened for stage purposes ; that from evident marks of carelessness and inconsistency it is probable that the abridgement was not the work of the author ; and that of this shorter form of the play the printed text of the quartos is a surreptitious and imperfect representation.

WILLIAM ALDIS WRIGHT.

TRINITY COLLEGE, CAMBRIDGE,  
2 November, 1881.

THE LIFE OF  
KING HENRY THE FIFTH.

DRAMATIS PERSONÆ.

KING HENRY the Fifth.	DUKES OF BURGUNDY, ORLEANS, and BOURBON.
DUKE OF GLOUCESTER, } brothers to the King.	The Constable of France.
DUKE OF BEDFORD, } the King.	RAMBURES and GRANDPRÉ, French Lords.
DUKE OF EXETER, uncle to the King.	Governor of Harfleur.
DUKE OF YORK, cousin to the King.	MONTJOY, a French Herald.
EARLS OF SALISBURY, WESTMORELAND, and WARWICK.	Ambassadors to the King of England.
ARCHBISHOP OF CANTERBURY.	ISABEL, Queen of France.
BISHOP OF ELY.	KATHARINE, daughter to Charles and Isabel.
EARL OF CAMBRIDGE.	ALICE, a lady attending on her.
LORD SCROOP.	Hostess of a tavern in Eastcheap, formerly Mistress Quickly, and now married to Pistol.
SIR THOMAS GREY.	Lords, Ladies, Officers, Soldiers, Citizens, Messengers, and Attendants.
SIR THOMAS ERPINGHAM, GOWER, FLEURET, MACMORRIS, JAMY, officers in King Henry's army.	Chorus.
BATES, COURT, WILLIAMS, soldiers in the same.	SCENE: <i>England; afterwards France.</i>
PISTOL, NYM, BARDOLF.	
Boy.	
A Herald.	
CHARLES the Sixth, King of France.	
LEWIS, the Dauphin.	

PROLOGUE.

*Enter Chorus.*

*Chor.* O for a Muse of fire, that would ascend  
The brightest heaven of invention,  
A kingdom for a stage, princes to act  
And monarchs to behold the swelling scene !  
Then should the warlike Harry, like himself,  
Assume the port of Mars ; and at his heels,  
Leash'd in like hounds, should famine, sword and fire  
Crouch for employment. But pardon, gentles all,  
The flat unraised spirits that have dared  
On this unworthy scaffold to bring forth

10

So great an object : can this cockpit hold  
 The vasty fields of France ? or may we cram  
 Within this wooden O the very casques  
 That did affright the air at Agincourt ?  
 O, pardon ! since a crooked figure may  
 Attest in little place a million ;  
 And let us, ciphers to this great accompt,  
 On your imaginary forces work.  
 Suppose within the girdle of these walls  
 Are now confined two mighty monarchies, 20  
 Whose high upreared and abutting fronts  
 The perilous narrow ocean parts asunder :  
 Piece out our imperfections with your thoughts ;  
 Into a thousand parts divide one man,  
 And make imaginary puissance ;  
 Think, when we talk of horses, that you see them  
 Printing their proud hoofs i' the receiving earth ;  
 For 'tis your thoughts that now must deck our kings,  
 Carry them here and there ; jumping o'er times,  
 Turning the accomplishment of many years 30  
 Into an hour-glass : for the which supply,  
 Admit me Chorus to this history ;  
 Who prologue-like your humble patience pray,  
 Gently to hear, kindly to judge, our play.

[Exit.]

## ACT I.

SCENE I. *London. An ante-chamber in the KING'S palace.*

*Enter the ARCHBISHOP OF CANTERBURY, and the  
 BISHOP OF ELY.*

*Cant.* My lord, I'll tell you ; that self bill is urged,  
 Which in the eleventh year of the last king's reign  
 Was like, and had indeed against us pass'd,  
 But that the scambling and unquiet time  
 Did push it out of farther question.

*Ely.* But how, my lord, shall we resist it now?

*Cant.* It must be thought on. If it pass against us,  
We lose the better half of our possession :  
For all the temporal lands which men devout  
By testament have given to the church  
Would they strip from us ; being valued thus :  
As much as would maintain, to the king's honour,  
Full fifteen earls and fifteen hundred knights,  
Six thousand and two hundred good esquires ;  
And, to relief of lazars and weak age,  
Of indigent faint souls past corporal toil,  
A hundred almshouses right well supplied ;  
And to the coffers of the king beside,  
A thousand pounds by the year : thus runs the bill.

*Ely.* This would drink deep.

*Cant.* 'Twould drink the cup and all.

*Ely.* But what prevention ?

21

*Cant.* The king is full of grace and fair regard.

*Ely.* And a true lover of the holy church.

*Cant.* The courses of his youth promised it not.  
The breath no sooner left his father's body,  
But that his wildness, mortified in him,  
Seem'd to die too ; yea, at that very moment  
Consideration, like an angel, came  
And whipp'd the offending Adam out of him,  
Leaving his body as a paradise,  
To envelope and contain celestial spirits.  
Never was such a sudden scholar made ;  
Never came reformation in a flood,  
With such a heady currance, scouring faults ;  
Nor never Hydra-headed wilfulness  
So soon did lose his seat and all at once  
As in this king.

30

*Ely.* We are blessed in the change.

*Cant.* Hear him but reason in divinity,  
And all-admiring with an inward wish  
You would desire the king were made a prelate.

40

Hear him debate of commonwealth affairs,  
 You would say it hath been all in all his study :  
 List his discourse of war, and you shall hear  
 A fearful battle render'd you in music :  
 Turn him to any cause of policy,  
 The Gordian knot of it he will unloose,  
 Familiar as his garter : that, when he speaks,  
 The air, a charter'd libertine, is still,  
 And the mute wonder lurketh in men's ears,  
 To steal his sweet and honey'd sentences :  
 So that the art and practic part of life  
 Must be the mistress to this theoretic :  
 Which is a wonder how his grace should glean it,  
 Since his addiction was to courses vain,  
 His companies unletter'd, rude and shallow,  
 His hours fill'd up with riots, banquets, sports,  
 And never noted in him any study,  
 Any retirement, any sequestration  
 From open haunts and popularity.

*Ely.* The strawberry grows underneath the nettle, 60  
 And wholesome berries thrive and ripen best  
 Neighbour'd by fruit of baser quality :  
 And so the prince obscured his contemplation  
 Under the veil of wildness ; which, no doubt,  
 Grew like the summer grass, fastest by night,  
 Unseen, yet cresvive in his faculty.

*Cant.* It must be so ; for miracles are ceased ;  
 And therefore we must needs admit the means  
 How things are perfected.

*Ely.* But, my good lord,  
 How now for mitigation of this bill  
 Urged by the commons ? Doth his majesty  
 Incline to it, or no ?

*Cant.* He seems indifferent,  
 Or rather swaying more upon our part  
 Than cherishing the exhibitors against us ;  
 For I have made an offer to his majesty,  
 Upon our spiritual convocation

50

70

And in regard of causes now in hand,  
 Which I have open'd to his grace at large,  
 As touching France, to give a greater sum  
 Than ever at one time the clergy yet 80  
 Did to his predecessors part withal.

*Ely.* How did this offer seem received, my lord?

*Cant.* With good acceptance of his majesty ;  
 Save that there was not time enough to hear,  
 As I perceived his grace would fain have done,  
 The severals and unhidden passages  
 Of his true titles to some certain dukedoms  
 And generally to the crown and seat of France  
 Derived from Edward, his great-grandfather.

*Ely.* What was the impediment that broke this off?

*Cant.* The French ambassador upon that instant 91  
 Craved audience ; and the hour, I think, is come  
 To give him hearing : is it four o'clock ?

*Ely.* It is.

*Cant.* Then go we in, to know his embassy ;  
 Which I could with a ready guess declare,  
 Before the Frenchman speak a word of it.

*Ely.* I'll wait upon you, and I long to hear it. [Exeunt.

SCENE II. *The same. The Presence chamber.*

Enter KING HENRY, GLOUCESTER, BEDFORD, EXETER,  
 WARWICK, WESTMORELAND, and Attendants.

*K. Hen.* Where is my gracious Lord of Canterbury?

*Exe.* Not here in presence.

*K. Hen.* Send for him, good uncle.

*West.* Shall we call in the ambassador, my liege ?

*K. Hen.* Not yet, my cousin : we would be resolved,  
 Before we hear him, of some things of weight  
 That task our thoughts, concerning us and France.

*Enter the ARCHBISHOP OF CANTERBURY, and the  
BISHOP OF ELY.*

*Cant.* God and his angels guard your sacred throne,  
And may you long become it!

*K. Hen.* Sure, we thank you.  
My learned lord, we pray you to proceed  
And justly and religiously unfold 10  
Why the law Salique that they have in France  
Or should, or should not, bar us in our claim :  
And God forbid, my dear and faithful lord,  
That you should fashion, wrest, or bow your reading,  
Or nicely charge your understanding soul  
With opening titles miscreate, whose right  
Suits not in native colours with the truth ;  
For God doth know how many now in health  
Shall drop their blood in approbation  
Of what your reverence shall incite us to. 20  
Therefore take heed how you impawn our person,  
How you awake our sleeping sword of war :  
We charge you, in the name of God, take heed ;  
For never two such kingdoms did contend  
Without much fall of blood ; whose guiltless drops  
Are every one a woe, a sore complaint  
'Gainst him whose wrongs give edge unto the swords  
That make such waste in brief mortality.  
Under this conjuration speak, my lord ;  
For we will hear, note and believe in heart 30  
That what you speak is in your conscience wash'd  
As pure as sin with baptism.

*Cant.* Then hear me, gracious sovereign, and you peers,  
That owe yourselves, your lives and services  
To this imperial throne. There is no bar  
To make against your highness' claim to France  
But this, which they produce from Pharamond,  
'In terram Salicam mulieres ne succedant :'  
'No woman shall succeed in Salique land :'  
Which Salique land the French unjustly gloze 40

To be the realm of France, and Pharamond  
The founder of this law and female bar.  
Yet their own authors faithfully affirm  
That the land Salique is in Germany,  
Between the floods of Sala and of Elbe ;  
Where Charles the Great, having subdued the Saxons,  
There left behind and settled certain French ;  
Who, holding in disdain the German women  
For some dishonest manners of their life,  
Establish'd then this law ; to wit, no female  
Should be inheritrix in Salique land : 50  
Which Salique, as I said, 'twixt Elbe and Sala,  
Is at this day in Germany call'd Meisen.  
Then doth it well appear the Salique law  
Was not devised for the realm of France ;  
Nor did the French possess the Salique land  
Until four hundred one and twenty years  
After defunction of King Pharamond,  
Idly supposed the founder of this law ;  
Who died within the year of our redemption 60  
Four hundred twenty-six ; and Charles the Great  
Subdued the Saxons, and did seat the French  
Beyond the river Sala, in the year  
Eight hundred five. Besides, their writers say,  
King Pepin, which deposed Childeric,  
Did, as heir general, being descended  
Of Blithild, which was daughter to King Clothair,  
Make claim and title to the crown of France.  
Hugh Capet also, who usurp'd the crown  
Of Charles the duke of Lorraine, sole heir male 70  
Of the true line and stock of Charles the Great,  
To find his title with some shows of truth,  
Though, in pure truth, it was corrupt and naught,  
Convey'd himself as heir to the Lady Lingare,  
Daughter to Charlemain, who was the son  
To Lewis the emperor, and Lewis the son  
Of Charles the Great. Also King Lewis the Tenth,  
Who was sole heir to the usurper Capet,

Could not keep quiet in his conscience,  
 Wearing the crown of France, till satisfied  
 That fair Queen Isabel, his grandmother,  
 Was lineal of the Lady Ermengare,  
 Daughter to Charles the foresaid duke of Lorraine :  
 By the which marriage the line of Charles the Great  
 Was re-united to the crown of France.  
 So that, as clear as is the summer's sun,  
 King Pepin's title and Hugh Capet's claim,  
 King Lewis his satisfaction, all appear  
 To hold in right and title of the female :  
 So do the kings of France unto this day ;  
 Howbeit they would hold up this Salique law  
 To bar your highness claiming from the female,  
 And rather choose to hide them in a net  
 Than amply to imbar their crooked titles  
 Usurp'd from you and your progenitors.

*K. Hen.* May I with right and conscience make this  
 claim ?

*Cant.* The sin upon my head, dread sovereign !  
 For in the book of Numbers is it writ,  
 When the man dies, let the inheritance  
 Descend unto the daughter. Gracious lord,  
 Stand for your own ; unwind your bloody flag ;  
 Look back into your mighty ancestors :  
 Go, my dread lord, to your great-grandsire's tomb,  
 From whom you claim ; invoke his warlike spirit,  
 And your great-uncle's, Edward the Black Prince,  
 Who on the French ground play'd a tragedy,  
 Making defeat on the full power of France,  
 Whilst his most mighty father on a hill  
 Stood smiling to behold his lion's whelp  
 Forage in blood of French nobility.

O noble English, that could entertain  
 With half their forces the full pride of France  
 And let another half stand laughing by,  
 All out of work and cold for action !

*Ely.* Awake remembrance of these valiant dead,

80

90

100

110

And with your puissant arm renew their feats :  
 You are their heir ; you sit upon their throne ;  
 The blood and courage that renowned them  
 Runs in your veins ; and my thrice-puissant liege  
 Is in the very May-morn of his youth, 120  
 Ripe for exploits and mighty enterprises.

*Eze.* Your brother kings and monarchs of the earth  
 Do all expect that you should rouse yourself,  
 As did the former lions of your blood.

*West.* They know your grace hath cause and means  
 and might ;  
 So hath your highness ; never king of England  
 Had nobles richer and more loyal subjects,  
 Whose hearts have left their bodies here in England  
 And lie pavilion'd in the fields of France.

*Cant.* O, let their bodies follow, my dear liege, 130  
 With blood and sword and fire to win your right ;  
 In aid whereof we of the spirituality  
 Will raise your highness such a mighty sum  
 As never did the clergy at one time  
 Bring in to any of your ancestors.

*K. Hen.* We must not only arm to invade the French,  
 But lay down our proportions to defend  
 Against the Scot, who will make road upon us  
 With all advantages.

*Cant.* They of those marches, gracious sovereign, 140  
 Shall be a wall sufficient to defend  
 Our inland from the pilfering borderers.

*K. Hen.* We do not mean the coursing snatchers only,  
 But fear the main intendment of the Scot,  
 Who hath been still a giddy neighbour to us ;  
 For you shall read that my great-grandfather  
 Never went with his forces into France  
 But that the Scot on his unfurnish'd kingdom  
 Came pouring, like the tide into a breach,  
 With ample and brim fulness of his force,  
 Galling the gleaned land with hot assays, 150  
 Girding with grievous siege castles and towns :

That England, being empty of defence,  
Hath shook and trembled at the ill neighbourhood.

*Cant.* She hath been then more fear'd than harm'd, my liege;

For hear her but exampled by herself :  
When all her chivalry hath been in France  
And she a mourning widow of her nobles,  
She hath herself not only well defended  
But taken and impounded as a stray      160  
The King of Scots ; whom she did send to France,  
To fill King Edward's fame with prisoner kings,  
And make her chronicle as rich with praise  
As is the ooze and bottom of the sea  
With sunken wreck and sumless treasures.

*West.* But there's a saying very old and true,  
' If that you will France win,  
Then with Scotland first begin : '

For once the eagle England being in prey,      170  
To her unguarded nest the weasel Scot  
Comes sneaking and so sucks her princely eggs,  
Playing the mouse in absence of the cat,  
To tear and havoc more than she can eat.

*Exe.* It follows then the cat must stay at home :  
Yet that is but a crush'd necessity,  
Since we have locks to safeguard necessaries,  
And pretty traps to catch the petty thieves.  
While that the armed hand doth fight abroad,  
The advised head defends itself at home ;  
For government, though high and low and lower,      180  
Put into parts, doth keep in one consent,  
Congreeing in a full and natural close,  
Like music.

*Cant.* Therefore doth heaven divide  
The state of man in divers functions,  
Setting endeavour in continual motion ;  
To which is fixed, as an aim or butt,  
Obedience : for so work the honey-bees,

Creatures that by a rule in nature teach  
The act of order to a peopled kingdom.  
They have a king and officers of sorts ;  
Where some, like magistrates, correct at home,  
Others, like merchants, venture trade abroad,  
Others, like soldiers, armed in their stings,  
Make boot upon the summer's velvet buds,  
Which pillage they with merry march bring home  
To the tent-royal of their emperor ;  
Who, busied in his majesty, surveys  
The singing masons building roofs of gold,  
The civil citizens kneading up the honey,  
The poor mechanic porters crowding in  
Their heavy burdens at his narrow gate,  
The sad-eyed justice, with his surly hum,  
Delivering o'er to executors pale  
The lazy yawning drone. I this infer,  
That many things, having full reference  
To one consent, may work contrariously :  
As many arrows, loosed several ways,  
Come to one mark ; as many ways meet in one to  
As many fresh streams meet in one salt sea ;  
As many lines close in the dial's centre ;  
So may a thousand actions, once afoot,  
End in one purpose, and be all well borne  
Without defeat. Therefore to France, my liege.  
Divide your happy England into four ;  
Whereof take you one quarter into France,  
And you withal shall make all Gallia shake.  
If we, with thrice such powers left at home,  
Cannot defend our own doors from the dog,  
Let us be worried and our nation lose  
The name of hardiness and policy.

*K. Hen.* Call in the messengers sent from the Dauphin.

*[Exeunt some Attendants.]*

Now are we well resolved ; and, by God's help,  
And yours, the noble sinews of our power,  
France being ours, we'll bend it to our awe,

Or break it all to pieces : or there we 'll sit,  
 Ruling in large and ample empery  
 O'er France and all her almost kingly dukedoms,  
 Or lay these bones in an unworthy urn,  
 Tombless, with no remembrance over them :  
 Either our history shall with full mouth      230  
 Speak freely of our acts, or else our grave,  
 Like Turkish mute, shall have a tongueless mouth,  
 Not worshipp'd with a waxen epitaph.

*Enter Ambassadors of France.*

Now are we well prepared to know the pleasure  
 Of our fair cousin Dauphin ; for we hear  
 Your greeting is from him, not from the king.

*First Amb.* May 't please your majesty to give us leave  
 Freely to render what we have in charge ;  
 Or shall we sparingly show you far off  
 The Dauphin's meaning and our embassy ?      240

*K. Hen.* We are no tyrant, but a Christian king ;  
 Unto whose grace our passion is as subject  
 As are our wretches fetter'd in our prisons :  
 Therefore with frank and with uncurbed plainness  
 Tell us the Dauphin's mind.

*First Amb.*      Thus, then, in few.  
 Your highness, lately sending into France,  
 Did claim some certain dukedoms, in the right  
 Of your great predecessor, King Edward the Third.  
 In answer of which claim, the prince our master  
 Says that you savour too much of your youth,      250  
 And bids you be advised there's nought in France  
 That can be with a nimble galliard won ;  
 You cannot revel into dukedoms there.  
 He therefore sends you, meeter for your spirit,  
 This tun of treasure ; and, in lieu of this,  
 Desires you let the dukedoms that you claim  
 Hear no more of you. This the Dauphin speaks.

*K. Hen.* What treasure, uncle ?

*Exe.*      Tennis-balls, my liege.

*K. Hen.* We are glad the Dauphin is so pleasant with us ;

His present and your pains we thank you for : 260  
When we have match'd our rackets to these balls,  
We will, in France, by God's grace, play a set  
Shall strike his father's crown into the hazard.

Tell him he hath made a match with such a wrangler  
That all the courts of France will be disturb'd  
With chaces. And we understand him well,  
How he comes o'er us with our wilder days,  
Not measuring what use we made of them.

We never valued this poor seat of England ;  
And therefore, living hence, did give ourself 270  
To barbarous license ; as 'tis ever common  
That men are merriest when they are from home.  
But tell the Dauphin I will keep my state,  
Be like a king and show my sail of greatness  
When I do rouse me in my throne of France :

For that I have laid by my majesty  
And plodded like a man for working-days ;  
But I will rise there with so full a glory  
That I will dazzle all the eyes of France,  
Yea, strike the Dauphin blind to look on us. 280

And tell the pleasant prince this mock of his  
Hath turn'd his balls to gun-stones ; and his soul  
Shall stand sore charged for the wasteful vengeance  
That shall fly with them : for many a thousand widows  
Shall this his mock mock out of their dear husbands ;  
Mock mothers from their sons, mock castles down ;  
And some are yet ungotten and unborn  
That shall have cause to curse the Dauphin's scorn.

But this lies all within the will of God,  
To whom I do appeal ; and in whose name 290  
Tell you the Dauphin I am coming on,  
To venge me as I may, and to put forth  
My rightful hand in a well-hallow'd cause.  
So get you hence in peace ; and tell the Dauphin,  
His jest will savour but of shallow wit,

When thousands weep more than did laugh at it.  
Convey them with safe conduct. Fare you well.

[*Exeunt Ambassadors.*]

*Exe.* This was a merry message.

*K. Hen.* We hope to make the sender blush at it.

Therefore, my lords, omit no happy hour  
That may give furtherance to our expedition ; 300  
For we have now no thought in us but France,  
Save those to God, that run before our business.  
Therefore let our proportions for these wars  
Be soon collected, and all things thought upon  
That may with reasonable swiftness add  
More feathers to our wings ; for, God before,  
We'll chide this Dauphin at his father's door.  
Therefore let every man now task his thought,  
That this fair action may on foot be brought. 310

[*Exeunt. Flourish.*]

## ACT II.

### PROLOGUE.

*Flourish. Enter Chorus.*

*Chor.* Now all the youth of England are on fire,  
And silken dalliance in the wardrobe lies :  
Now thrive the armourers, and honour's thought  
Reigns solely in the breast of every man :  
They sell the pasture now to buy the horse,  
Following the mirror of all Christian kings,  
With winged heels, as English Mercuries.  
For now sits Expectation in the air,  
And hides a sword from hilts unto the point  
With crowns imperial, crowns and coronets, 10  
Promised to Harry and his followers.  
The French, advised by good intelligence  
Of this most dreadful preparation,

Shake in their fear and with pale policy  
 Seek to divert the English purposes.  
 O England ! model to thy inward greatness,  
 Like little body with a mighty heart,  
 What mightst thou do, that honour would thee do,  
 Were all thy children kind and natural !  
 But see thy fault ! France hath in thee found out 20  
 A nest of hollow bosoms, which he fills  
 With treacherous crowns ; and three corrupted men,  
 One, Richard Earl of Cambridge, and the second,  
 Henry Lord Scroop of Masham, and the third,  
 Sir Thomas Grey, knight, of Northumberland,  
 Have, for the gilt of France,—O guilt indeed !—  
 Confirm'd conspiracy with fearful France ;  
 And by their hands this grace of kings must die,  
 If hell and treason hold their promises,  
 Ere he take ship for France, and in Southampton. 30  
 Linger your patience on ; and we 'll digest  
 The abuse of distance ; force a play :  
 The sum is paid ; the traitors are agreed ;  
 The king is set from London ; and the scene  
 Is now transported, gentles, to Southampton ;  
 There is the playhouse now, there must you sit :  
 And thence to France shall we convey you safe,  
 And bring you back, charming the narrow seas  
 To give you gentle pass ; for, if we may,  
 We 'll not offend one stomach with our play. 40  
 But, till the king come forth, and not till then,  
 Unto Southampton do we shift our scene. [Exit.

SCENE I. *London. A street.*

*Enter Corporal Nym and Lieutenant BARDOLPH.*

*Bard.* Well met, Corporal Nym.

*Nym.* Good Morrow, Lieutenant Bardolph.

*Bard.* What, are Ancient Pistol and you friends yet ?

*Nym.* For my part, I care not : I say little ; but when

time shall serve, there shall be smiles ; but that shall be as it may. I dare not fight ; but I will wink and hold out mine iron : it is a simple one ; but what though ? it will toast cheese, and it will endure cold as another man's sword will : and there's an end.

*Bard.* I will bestow a breakfast to make you friends ; and we'll be all three sworn brothers to France : let it be so, good Corporal Nym. 12

*Nym.* Faith, I will live so long as I may, that's the certain of it ; and when I cannot live any longer, I will do as I may : that is my rest, that is the rendezvous of it.

*Bard.* It is certain, corporal, that he is married to Nell Quickly : and certainly she did you wrong ; for you were troth-plight to her.

*Nym.* I cannot tell : things must be as they may : men may sleep, and they may have their throats about them at that time ; and some say knives have edges. It must be as it may : though patience be a tired mare, yet she will plod. There must be conclusions. Well, I cannot tell. 23

*Enter PISTOL and Hostess.*

*Bard.* Here comes Ancient Pistol and his wife : good corporal, be patient here. How now, mine host Pistol !

*Pist.* Base tike, call'st thou me host ?  
Now, by this hand, I swear, I scorn the term ;  
Nor shall my Nell keep lodgers.

*Host.* No, by my troth, not long ; for we cannot lodge and board a dozen or fourteen gentlewomen that live honestly by the prick of their needles, but it will be thought we keep a bawdy house straight. [*Nym and Pistol draw.*] O well a day, Lady, if he be not drawn now ! we shall see wilful adultery and murder committed. 34

*Bard.* Good lieutenant ! good corporal ! offer nothing here.

*Nym.* Pish !

*Pist.* Pish for thee, Iceland dog ! thou prick-ear'd cur of Iceland !

*Host.* Good Corporal Nym, show thy valour, and put up  
your sword.

40

*Nym.* Will you shog off? I would have you solus.

*Pist.* 'Solus,' egregious dog? O viper vile!  
The 'solus' in thy most mervailous face;  
The 'solus' in thy teeth, and in thy throat,  
And in thy hateful lungs, yea, in thy maw, perdy,  
And, which is worse, within thy nasty mouth!  
I do retort the 'solus' in thy bowels;  
For I can take, and Pistol's cock is up,  
And flashing fire will follow.

49

*Nym.* I am not Barbason; you cannot conjure me. I  
have an humour to knock you indifferently well. If you  
grow foul with me, Pistol, I will scour you with my rapier,  
as I may, in fair terms: if you would walk off, I would prick  
your guts a little, in good terms, as I may: and that's the  
humour of it.

*Pist.* O braggart vile and damned furious wight!  
The grave doth gape, and doting death is near;  
Therefore exhale.

*Bard.* Hear me, hear me what I say: he that strikes  
the first stroke, I'll run him up to the hilts, as I am a  
soldier. [Draws.

*Pist.* An oath of mickle might; and fury shall abate.  
Give me thy fist, thy fore-foot to me give: 63  
Thy spirits are most tall.

*Nym.* I will cut thy throat, one time or other, in fair  
terms: that is the humour of it.

*Pist.* 'Couple a gorge!'  
That is the word. I thee defy again.  
O hound of Crete, think'st thou my spouse to get?  
No; to the spital go, 70  
And from the powdering-tub of infamy  
Fetch forth the lazarus kite of Cressid's kind,  
Doll Tearsheet she by name, and her espouse:  
I have, and I will hold, the quondam Quickly

70

For the only she ; and—pauca, there's enough.  
Go to.

*Enter the Boy.*

*Boy.* Mine host Pistol, you must come to my master, and you, hostess : he is very sick, and would to bed. Good Bardolph, put thy face between his sheets, and do the office of a warming-pan. Faith, he's very ill. 80

*Bard.* Away, you rogue !

*Host.* By my troth, he'll yield the crow a pudding one of these days. The king has killed his heart. Good husband, come home presently. [*Exeunt Hostess and Boy.*]

*Bard.* Come, shall I make you two friends ? We must to France together : why the devil should we keep knives to cut one another's throats ?

*Pist.* Let floods o'erswell, and fiends for food howl on !

*Nym.* You'll pay me the eight shillings I won of you at betting ? 90

*Pist.* Base is the slave that pays.

*Nym.* That now I will have : that's the humour of it.

*Pist.* As manhood shall compound : push home.

[*They draw.*

*Bard.* By this sword, he that makes the first thrust, I'll kill him ; by this sword, I will.

*Pist.* Sword is an oath, and oaths must have their course.

*Bard.* Corporal Nym, an thou wilt be friends, be friends : an thou wilt not, why, then, be enemies with me too. Prithee, put up.

*Nym.* I shall have my eight shillings I won of you at betting ? 101

*Pist.* A noble shalt thou have, and present pay ;  
And liquor likewise will I give to thee,  
And friendship shall combine, and brotherhood :  
I'll live by Nym, and Nym shall live by me ;  
Is not this just ? for I shall sutler be  
Unto the camp, and profits will accrue.  
Give me thy hand.

*Nym.* I shall have my noble?

*Pist.* In cash most justly paid.

110

*Nym.* Well, then, that's the humour of 't.

*Re-enter Hostess.*

*Host.* As ever you came of women, come in quickly to Sir John. Ah, poor heart! he is so shaked of a burning quotidian tertian, that it is most lamentable to behold. Sweet men, come to him.

*Nym.* The king hath run bad humours on the knight: that's the even of it.

*Pist.* Nym, thou hast spoke the right; His heart is fracted and corroborate.

*Nym.* The king is a good king: but it must be as it may; he passes some humours and careers.

121

*Pist.* Let us condole the knight; for, lambkins we will live.

SCENE II. *Southampton. A council-chamber.*

*Enter EXETER, BEDFORD, and WESTMORELAND.*

*Bed.* 'Fore God, his grace is bold, to trust these traitors.

*Exe.* They shall be apprehended by and by.

*West.* How smooth and even they do bear themselves! As if allegiance in their bosoms sat, Crowned with faith and constant loyalty.

*Bed.* The king hath note of all that they intend, By interception which they dream not of.

*Exe.* Nay, but the man that was his bedfellow, Whom he hath dull'd and cloy'd with gracious favours, That he should, for a foreign purse, so sell His sovereign's life to death and treachery.

10

*Trumpets sound.* *Enter KING HENRY, SCROOP, CAMBRIDGE, GREY, and Attendants.*

*K. Hen.* Now sits the wind fair, and we will aboard.

My Lord of Cambridge, and my kind Lord of Masham,  
And you, my gentle knight, give me your thoughts :  
Think you not that the powers we bear with us  
Will cut their passage through the force of France,  
Doing the execution and the act  
For which we have in head assembled them ?

*Scroop.* No doubt, my liege, if each man do his best.

*K. Hen.* I doubt not that ; since we are well persuaded  
We carry not a heart with us from hence 21  
That grows not in a fair consent with ours,  
Nor leave not one behind that doth not wish  
Success and conquest to attend on us.

*Cam.* Never was monarch better fear'd and loved  
Than is your majesty: there's not, I think, a subject  
That sits in heart-grief and uneasiness  
Under the sweet shade of your government.

*Grey.* True: those that were your father's enemies  
Have steep'd their galls in honey and do serve you 30  
With hearts create of duty and of zeal.

*K. Hen.* We therefore have great cause of thankfulness ;  
And shall forget the office of our hand,  
Sooner than quittance of desert and merit  
According to the weight and worthiness.

*Scroop.* So service shall with steeled sinews toil,  
And labour shall refresh itself with hope,  
To do your grace incessant services.

*K. Hen.* We judge no less. Uncle of Exeter,  
Enlarge the man committed yesterday,  
That rail'd against our person: we consider  
It was excess of wine that set him on;  
And on his more advice we pardon him.

*Scoop.* That's mercy, but too much security: Let him be punish'd, sovereign, lest example Breed, by his sufferance, more of such a kind.

*K. Hen.* O, let us yet be merciful.

*Cam.* So may your highness, and yet punish too.

*Grey.* Sir,  
You show great mercy, if you give him life, 50  
After the taste of much correction.

*K. Hen.* Alas, your too much love and care of me  
Are heavy orisons 'gainst this poor wretch!  
If little faults, proceeding on distemper,  
Shall not be wink'd at, how shall we stretch our eye  
When capital crimes, chew'd, swallow'd and digested,  
Appear before us? We'll yet enlarge that man,  
Though Cambridge, Scroop and Grey, in their dear care  
And tender preservation of our person,  
Would have him punish'd. And now to our French  
causes: 60

Who are the late commissioners?

*Cam.* I one, my lord:  
Your highness bade me ask for it to-day.

*Scroop.* So did you me, my liege.

*Grey.* And I, my royal sovereign.

*K. Hen.* Then, Richard Earl of Cambridge, there is yours;  
There yours, Lord Scroop of Masham: and, sir knight,  
Grey of Northumberland, this same is yours:  
Read them; and know, I know your worthiness.  
My Lord of Westmoreland, and uncle Exeter, 70  
We will aboard to night. Why, how now, gentlemen!  
What see you in those papers that you lose  
So much complexion? Look ye, how they change!  
Their cheeks are paper. Why, what read you there,  
That hath so cowarded and chased your blood  
Out of appearance?

*Cam.* I do confess my fault;  
And do submit me to your highness' mercy.

*Grey.* } To which we all appeal.  
*Scroop.* } 80

*K. Hen.* The mercy that was quick in us but late,  
By your own counsel is suppress'd and kill'd:  
You must not dare, for shame, to talk of mercy;  
For your own reasons turn into your bosoms,

As dogs upon their masters, worrying you.  
 See you, my princes and my noble peers,  
 These English monsters ! My Lord of Cambridge here,  
 You know how apt our love was to accord  
 To furnish him with all appertinents  
 Belonging to his honour ; and this man  
 Hath, for a few light crowns, lightly conspired,  
 And sworn unto the practices of France, 90  
 To kill us here in Hampton : to the which  
 This knight, no less for bounty bound to us  
 Than Cambridge is, hath likewise sworn. But, O,  
 What shall I say to thee, Lord Scroop ? thou cruel,  
 Ingrateful, savage and inhuman creature !  
 Thou that didst bear the key of all my counsels,  
 That knew'st the very bottom of my soul,  
 That almost mightst have coin'd me into gold,  
 Wouldst thou have practised on me for thy use,  
 May it be possible, that foreign hire 100  
 Could out of thee extract one spark of evil  
 That might annoy my finger ? 'tis so strange,  
 That, though the truth of it stands off as gross  
 As black and white, my eye will scarcely see it.  
 Treason and murder ever kept together,  
 As two yoke-devils sworn to either's purpose,  
 Working so grossly in a natural cause,  
 That admiration did not hoop at them :  
 But thou, 'gainst all proportion, didst bring in  
 Wonder to wait on treason and on murder : 110  
 And whatsoever cunning fiend it was  
 That wrought upon thee so preposterously  
 Hath got the voice in hell for excellence :  
 All other devils that suggest by treasons  
 Do botch and bungle up damnation  
 With patches, colours, and with forms being fetch'd  
 From glistering semblances of piety ;  
 But he that temper'd thee bade thee stand up,  
*Gave thee no instance why thou shouldst do treason,*  
*Unless to dub thee with the name of traitor.* 120

If that same demon that hath gull'd thee thus  
 Should with his lion gait walk the whole world,  
 He might return to vasty Tartar back,  
 And tell the legions 'I can never win  
 A soul so easy as that Englishman's.'  
 O, how hast thou with jealousy infected  
 The sweetness of affiance ! Show men dutiful ?  
 Why, so didst thou : seem they grave and learned ?  
 Why, so didst thou : come they of noble family ?  
 Why, so didst thou : seem they religious ?  
 Why, so didst thou : or are they spare in diet,  
 Free from gross passion or of mirth or anger,  
 Constant in spirit, not swerving with the blood,  
 Garnish'd and deck'd in modest complement,  
 Not working with the eye without the ear,  
 And but in purged judgement trusting neither ?  
 Such and so finely bolted didst thou seem :  
 And thus thy fall hath left a kind of blot,  
 To mark the full-fraught man and best indued  
 With some suspicion. I will weep for thee ;  
 For this revolt of thine, methinks, is like  
 Another fall of man. Their faults are open :  
 Arrest them to the answer of the law ;  
 And God acquit them of their practices !

*Exe.* I arrest thee of high treason, by the name of  
 Richard Earl of Cambridge.

I arrest thee of high treason, by the name of Henry Lord  
 Scroop of Masham.

I arrest thee of high treason, by the name of Thomas  
 Grey, knight, of Northumberland.

*Scroop.* Our purposes God justly hath discover'd ;  
 And I repent my fault more than my death ;  
 Which I beseech your highness to forgive,  
 Although my body pay the price of it.

*Cam.* For me, the gold of France did not seduce ;  
 Although I did admit it as a motive  
 The sooner to effect what I intended :  
 But God be thanked for prevention ;

Which I in sufferance heartily will rejoice,  
Beseeching God and you to pardon me.

160

*Grey.* Never did faithful subject more rejoice  
At the discovery of most dangerous treason  
Than I do at this hour joy o'er myself,  
Prevented from a damned enterprise :  
My fault, but not my body, pardon, sovereign.

*K. Hen.* God quit you in his mercy ! Hear your  
sentence.

You have conspired against our royal person,  
Join'd with an enemy proclaim'd, and from his coffers  
Received the golden earnest of our death ;  
Wherein you would have sold your king to slaughter, 170  
His princes and his peers to servitude,  
His subjects to oppression and contempt  
And his whole kingdom into desolation.  
Touching our person seek we no revenge ;  
But we our kingdom's safety must so tender,  
Whose ruin you have sought, that to her laws  
We do deliver you. Get you therefore hence,  
Poor miserable wretches, to your death :  
The taste whereof, God of his mercy give  
You patience to endure, and true repentance  
Of all your dear offences ! Bear them hence.

180

[*Exeunt Cambridge, Scroop and Grey, guarded.*  
Now, lords, for France ; the enterprise whereof  
Shall be to you, as us, like glorious.  
We doubt not of a fair and lucky war,  
Since God so graciously hath brought to light  
This dangerous treason lurking in our way  
To hinder our beginnings. We doubt not now  
But every rub is smoothed on our way.  
Then forth, dear countrymen : let us deliver  
Our puissance into the hand of God,  
Putting it straight in expedition. 190  
Cheerly to sea ; the signs of war advance :  
No king of England, if not king of France. [*Exeunt.*

SCENE III. *London. Before a tavern.*

*Enter PISTOL, Hostess, NYM, BARDOLPH, and Boy.*

*Host.* Prithee, honey-sweet husband, let me bring thee to Staines.

*Pist.* No ; for my manly heart doth yearn.  
Bardolph, be blithe : Nym, rouse thy vaunting veins :  
Boy, bristle thy courage up ; for Falstaff he is dead,  
And we must yearn therefore.

*Bard.* Would I were with him, whereso'me'er he is, either in heaven or in hell ! 8

*Host.* Nay, sure, he's not in hell : he's in Arthur's bosom, if ever man went to Arthur's bosom. A' made a finer end and went away an it had been any christom child ; a' parted even just between twelve and one, even at the turning o' the tide : for after I saw him fumble with the sheets and play with flowers and smile upon his fingers' ends, I knew there was but one way ; for his nose was as sharp as a pen, and a' babbled of green fields. 'How now, Sir John !' quoth I : 'what, man ! be o' good cheer.' So a' cried out 'God, God, God !' three or four times. Now I, to comfort him, bid him a' should not think of God ; I hoped there was no need to trouble himself with any such thoughts yet. So a' bade me lay more clothes on his feet : I put my hand into the bed and felt them, and they were as cold as any stone ; then I felt to his knees, and they were as cold as any stone, and so upward and upward, and all was as cold as any stone. 25

*Nym.* They say he cried out of sack.

*Host.* Ay, that a' did.

*Bard.* And of women.

*Host.* Nay, that a' did not.

*Boy.* Yes, that a' did ; and said they were devils incarnate. 31

*Host.* A' could never abide carnation ; 'twas a colour he never liked.

*Boy.* A' said once, the devil would have him about women.

*Host.* A' did in some sort, indeed, handle women : but then he was rheumatic, and talked of the whore of Babylon.

*Boy.* Do you not remember, a' saw a flea stick upon Bardolph's nose, and a' said it was a black soul burning in hell-fire ? 40

*Bard.* Well, the fuel is gone that maintained that fire : that's all the riches I got in his service.

*Nym.* Shall we shog ? the king will be gone from Southampton.

*Pist.* Come, let's away. My love, give me thy lips. Look to my chattels and my movables : Let senses rule ; the word is 'Pitch and Pay:' Trust none ; For oaths are straws, men's faiths are wafercakes, And hold-fast is the only dog, my duck : 50 Therefore, Caveto be thy counsellor. Go, clear thy crystals. Yoke-fellows in arms, Let us to France ; like horse-leeches, my boys, To suck, to suck, the very blood to suck !

*Boy.* And that's but unwholesome food, they say.

*Pist.* Touch her soft mouth, and march.

*Bard.* Farewell, hostess. [Kissing her.]

*Nym.* I cannot kiss, that is the humour of it ; but, adieu.

*Pist.* Let housewifery appear : keep close, I thee command. 59

*Host.* Farewell ; adieu. [Exeunt.]

#### SCENE IV. France. The KING'S palace.

*Flourish.* Enter the FRENCH KING, the DAUPHIN, the DUKES OF BERRI and BRETAGNE, the CONSTABLE, and others.

*Fr. King.* Thus comes the English with full power upon us ;

And more than carefully it us concerns  
 To answer royally in our defences.  
 Therefore the Dukes of Berri and of Bretagne,  
 Of Brabant and of Orleans, shall make forth,  
 And you, Prince Dauphin, with all swift dispatch,  
 To line and new repair our towns of war  
 With men of courage and with means defendant ;  
 For England his approaches makes as fierce  
 As waters to the sucking of a gulf.  
 It fits us then to be as provident  
 As fear may teach us out of late examples  
 Left by the fatal and neglected English  
 Upon our fields.

10

*Dau.* My most redoubted father,  
 It is most meet we arm us 'gainst the foe ;  
 For peace itself should not so dull a kingdom,  
 Though war nor no known quarrel were in question,  
 But that defences, musters, preparations,  
 Should be maintain'd, assembled and collected,  
 As were a war in expectation.

20

Therefore, I say 'tis meet we all go forth  
 To view the sick and feeble parts of France :  
 And let us do it with no show of fear ;  
 No, with no more than if we heard that England  
 Were busied with a Whitsun morris-dance :  
 For, my good liege, she is so idly king'd,  
 Her sceptre so fantastically borne  
 By a vain, giddy, shallow, humorous youth,  
 That fear attends her not.

*Con.* O peace, Prince Dauphin !  
 You are too much mistaken in this king :  
 Question your grace the late ambassadors,  
 With what great state he heard their embassy,  
 How well supplied with noble counsellors,  
 How modest in exception, and withal  
 How terrible in constant resolution,  
 And you shall find his vanities forespent  
 Were but the outside of the Roman Brutus,

30

Covering discretion with a coat of folly ;  
As gardeners do with ordure hide those roots  
That shall first spring and be most delicate.

40

*Dau.* Well, 'tis not so, my lord high constable ;  
But though we think it so, it is no matter :  
In cases of defence 'tis best to weigh  
The enemy more mighty than he seems :  
So the proportions of defence are fill'd ;  
Which of a weak and niggardly projection  
Doth, like a miser, spoil his coat with scanting  
A little cloth.

*Fr. King.* Think we King Harry strong ;  
And, princes, look you strongly arm to meet him.  
The kindred of him hath been flesh'd upon us ;  
And he is bred out of that bloody strain  
That haunted us in our familiar paths :  
Witness our too much memorable shame  
When Cressy battle fatally was struck,  
And all our princes captived, by the hand  
Of that black name, Edward, Black Prince of Wales ;  
Whiles that his mountain sire, on mountain standing,  
Up in the air, crown'd with the golden sun,  
Saw his heroical seed, and smiled to see him,  
Mangle the work of nature and deface  
The patterns that by God and by French fathers  
Had twenty years been made. This is a stem  
Of that victorious stock ; and let us fear  
The native mightiness and fate of him.

50

60

*Enter a Messenger.*

*Mess.* Ambassadors from Harry King of England  
Do crave admittance to your majesty.

*Fr. King.* We'll give them present audience. Go, and  
bring them. [ *Exeunt Messenger and certain Lords.*  
You see this chase is hotly follow'd, friends.

*Dau.* Turn head, and stop pursuit ; for coward dogs  
*Most spend their mouths* when what they seem to threaten  
*Runs far before them.* Good my sovereign,

71

Take up the English short, and let them know  
 Of what a monarchy you are the head :  
 Self-love, my liege, is not so vile a sin  
 As self-neglecting.

*Re-enter Lords, with EXETER and train.*

*Fr. King.* From our brother England ?

*Exe.* From him ; and thus he greets your majesty.  
 He wills you, in the name of God Almighty,  
 That you divest yourself, and lay apart  
 The borrow'd glories that by gift of heaven,  
 By law of nature and of nations, 'long 80  
 To him and to his heirs ; namely, the crown  
 And all wide-stretched honours that pertain  
 By custom and the ordinance of times  
 Unto the crown of France. That you may know  
 'Tis no sinister nor no awkward claim,  
 Pick'd from the worm-holes of long-vanish'd days,  
 Nor from the dust of old oblivion raked,  
 He sends you this most memorable line,  
 In every branch truly demonstrative ;  
 Willing you overlook this pedigree : 90  
 And when you find him evenly derived  
 From his most famed of famous ancestors,  
 Edward the Third, he bids you then resign  
 Your crown and kingdom, indirectly held  
 From him the native and true challenger.

*Fr. King.* Or else what follows ?

*Exe.* Bloody constraint ; for if you hide the crown  
 Even in your hearts, there will he rake for it :  
 Therefore in fierce tempest is he coming,  
 In thunder and in earthquake, like a Jove, 100  
 That, if requiring fail, he will compel ;  
 And bids you, in the bowels of the Lord,  
 Deliver up the crown, and to take mercy  
 On the poor souls for whom this hungry war  
 Opens his vasty jaws ; and on your head  
 Turning the widows' tears, the orphans' cries,

The dead men's blood, the pining maidens' groans,  
 For husbands, fathers and betrothed lovers,  
 That shall be swallow'd in this controversy.  
 This is his claim, his threatening, and my message ; 110  
 Unless the Dauphin be in presence here,  
 To whom expressly I bring greeting too.

*Fr. King.* For us, we will consider of this further :  
 To-morrow shall you bear our full intent  
 Back to our brother England.

*Dau.* For the Dauphin,  
 I stand here for him : what to him from England ?  
*Exe.* Scorn and defiance ; slight regard, contempt,  
 And any thing that may not misbecome  
 The mighty sender, doth he prize you at.  
 Thus says my king ; an if your father's highness 120  
 Do not, in grant of all demands at large,  
 Sweeten the bitter mock you sent his majesty,  
 He'll call you to so hot an answer of it,  
 That caves and womby vaultages of France  
 Shall chide your trespass and return your mock  
 In second accent of his ordnance.

*Dau.* Say, if my father render fair return,  
 It is against my will ; for I desire  
 Nothing but odds with England : to that end,  
 As marching to his youth and vanity, 130  
 I did present him with the Paris balls.

*Exe.* He'll make your Paris Louvre shake for it,  
 Were it the mistress-court of mighty Europe :  
 And, be assured, you'll find a difference,  
 As we his subjects have in wonder found,  
 Between the promise of his greener days  
 And these he masters now : now he weighs time  
 Even to the utmost grain : that you shall read  
 In your own losses, if he stay in France. 139

*Fr. King.* To-morrow shall you know our mind at full.

*Exe.* Dispatch us with all speed, lest that our king  
 Come here himself to question our delay ;  
 For he is footed in this land already.

*Fr. King.* You shall be soon dispatch'd with fair conditions :  
A night is but small breath and little pause  
To answer matters of this consequence.

[*Flourish. Exeunt.*

## ACT III.

### PROLOGUE.

*Enter Chorus.*

*Chor.* Thus with imagined wing our swift scene flies  
In motion of no less celerity  
Than that of thought. Suppose that you have seen  
The well-appointed king at Hampton pier  
Embark his royalty ; and his brave fleet  
With silken streamers the young Phœbus fanning :  
Play with your fancies, and in them behold  
Upon the hempen tackle ship-boys climbing ;  
Hear the shrill whistle which doth order give  
To sounds confused : behold the threaden sails, 10  
Borne with the invisible and creeping wind,  
Draw the huge bottoms through the furrow'd sea,  
Breasting the lofty surge : O, do but think  
You stand upon the rivage and behold  
A city on the inconstant billows dancing ;  
For so appears this fleet majestical,  
Holding due course to Harfleur. Follow, follow :  
Grapple your minds to sternage of this navy,  
And leave your England, as dead midnight still,  
Guarded with grandsires, babies and old women,  
Either past or not arrived to pith and puissance ; 20  
For who is he, whose chin is but enrich'd  
With one appearing hair, that will not follow  
These cull'd and choice-drawn cavaliers to France ?  
Work, work your thoughts, and therein see a siege ;  
Behold the ordnance on their carriages,

With fatal mouths gaping on girded Harfleur.  
 Suppose the ambassador from the French comes back ;  
 Tells Harry that the king doth offer him  
 Katharine his daughter, and with her, to dowry,      30  
 Some petty and unprofitable dukedoms.  
 The offer likes not : and the nimble gunner  
 With linstock now the devilish cannon touches,  
 [Alarum, and chambers go off.  
 And down goes all before them. Still be kind,  
 And eche out our performance with your mind.      [Exit.

SCENE I. *France. Before Harfleur.*

*Alarum.* Enter KING HENRY, EXETER, BEDFORD, GLOUCESTER, and Soldiers, with scaling-ladders.

*K. Hen.* Once more unto the breach, dear friends, once  
 more ;

Or close the wall up with our English dead.  
 In peace there's nothing so becomes a man  
 As modest stillness and humility :  
 But when the blast of war blows in our ears,  
 Then imitate the action of the tiger ;  
 Stiffen the sinews, summon up the blood,  
 Disguise fair nature with hard-favour'd rage ;  
 Then lend the eye a terrible aspect ;  
 Let it pry through the portage of the head      10  
 Like the brass cannon ; let the brow o'erwhelm it  
 As fearfully as doth a galled rock  
 O'erhang and jutty his confounded base,  
 Swill'd with the wild and wasteful ocean.  
 Now set the teeth and stretch the nostril wide,  
 Hold hard the breath and bend up every spirit  
 To his full height. On, on, you noblest English,  
 Whose blood is fet from fathers of war-proof !  
 Fathers that, like so many Alexanders,  
 Have in these parts from morn till even fought      20  
 And sheathed their swords for lack of argument :  
*Dishonour not your mothers ; now attest*

That those whom you call'd fathers did beget you.  
 Be copy now to men of grosser blood,  
 And teach them how to war. And you, good yeomen,  
 Whose limbs were made in England, show us here  
 The mettle of your pasture ; let us swear  
 That you are worth your breeding ; which I doubt not ;  
 For there is none of you so mean and base,  
 That hath not noble lustre in your eyes. 30  
 I see you stand like greyhounds in the slips,  
 Straining upon the start. The game's afoot :  
 Follow your spirit, and upon this charge  
 Cry 'God for Harry, England, and Saint George !'

[*Exeunt. Alarum, and chambers go off.*

SCENE II. *The same.*

*Enter Nym, BARDOLPH, PISTOL, and Boy.*

*Bard.* On, on, on, on, on ! to the breach, to the breach !

*Nym.* Pray thee, corporal, stay : the knocks are too hot ;  
 and, for mine own part, I have not a case of lives : the  
 humour of it is too hot, that is the very plain-song of it.

*Pist.* The plain-song is most just ; for humours do abound :

Knocks go and come ; God's vassals drop and die ;  
 And sword and shield,  
 In bloody field,  
 Doth win immortal fame.

*Boy.* Would I were in an alehouse in London ! I would  
 give all my fame for a pot of ale and safety. 11

*Pist.* And I :

If wishes would prevail with me,  
 My purpose should not fail with me,  
 But thither would I hie.

*Boy.* As duly, but not as truly,  
 As bird doth sing on bough.

*Enter FLUELLEN.*

*Flu.* Up to the breach, you dogs ! avaunt, you culions !  
 (*Driving them forward.*

*Pist.* Be merciful, great duke, to men of mould.  
Abate thy rage, abate thy manly rage, 20  
Abate thy rage, great duke !  
Good bawcock, bate thy rage ; use lenity, sweet chuck !

*Nym.* These be good humours! your honour wins bad humours. *Exeunt all but Boy.*

*Boy.* As young as I am, I have observed these three swashers. I am boy to them all three: but all they three, though they would serve me, could not be man to me; for indeed three such antics do not amount to a man. For Bardolph, he is white-livered and red-faced; by the means whereof a' faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof a' breaks words, and keeps whole weapons. For Nym, he hath heard that men of few words are the best men; and therefore he scorns to say his prayers, lest a' should be thought a coward: but his few bad words are matched with as few good deeds; for a' never broke any man's head but his own, and that was against a post when he was drunk. They will steal any thing, and call it purchase. Bardolph stole a lute-case, bore it twelve leagues, and sold it for three half-pence. Nym and Bardolph are sworn brothers in filching, and in Calais they stole a fire-shovel: I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or their handkerchers: which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs. I must leave them, and seek some better service: their villany goes against my weak stomach, and therefore I must cast it up.

[Exit.]

*Re-enter FLUELLEN, GOWER following.*

*Gow.* Captain Fluellen, you must come presently to the mines : the Duke of Gloucester would speak with you. 50

*Flu.* To the mines! tell you the duke, it is not so good to come to the mines; for, look you, the mines is not according to the disciplines of the war: the concavities of it is not

sufficient ; for, look you, th' athversary, you may discuss unto the duke, look you, is digit himself four yard under the countermines : by Cheshu, I think a' will plow up all, if there is not better directions.

*Gow.* The Duke of Gloucester, to whom the order of the siege is given, is altogether directed by an Irishman, a very variant gentleman, i' faith. 60

*Flu.* It is Captain Macmorris, is it not ?

*Gow.* I think it be.

*Flu.* By Cheshu, he is an ass, as in the world : I will verify as much in his beard : he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog.

*Enter MACMORRIS and Captain JAMY.*

*Gow.* Here a' comes ; and the Scots captain, Captain Jamy, with him.

*Flu.* Captain Jamy is a marvellous falorous gentleman, that is certain ; and of great expedition and knowledge in th' auncient wars, upon my particular knowledge of his directions : by Cheshu, he will maintain his argument as well as any military man in the world, in the disciplines of the pristine wars of the Romans. 74

*Jamy.* I say gud-day, Captain Fluellen.

*Flu.* God-den to your worship, good Captain James.

*Gow.* How now, Captain Macmorris ! have you quit the mines ? have the pioneers given o'er ?

*Mac.* By Chrish, la ! tish ill done : the work ish give over, the trumpet sound the retreat. By my hand, I swear, and my father's soul, the work ish ill done ; it ish give over : I would have blowed up the town, so Chrish save me, la ! in an hour : O, tish ill done, tish ill done ; by my hand, tish ill done ! 84

*Flu.* Captain Macmorris, I beseech you now, will you voutsafe me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, and friendly

communication ; partly to satisfy my opinion, and partly for the satisfaction, look you, of my mind, as touching the direction of the military discipline ; that is the point. 91

*Jamy.* It sall be vary gud, gud feith, gud captains bath : and I sall quit you with gud leve, as I may pick occasion ; that sall I, marry.

*Mac.* It is no time to discourse, so Chrish save me : the day is hot, and the weather, and the wars, and the king, and the dukes : it is no time to discourse. The town is besieged, and the trumpet call us to the breach ; and we talk, and, be Chrish, do nothing : 'tis shame for us all : so God sa' me, 'tis shame to stand still ; it is shame, by my hand : and there is throats to be cut, and works to be done ; and there ish nothing done, so Chrish sa' me, la ! 102

*Jamy.* By the mess, ere theise eyes of mine take themselves to slumber, ay'll de gud service, or ay'll lig i' the grund for it ; ay, or go to death ; and ay'll pay 't as valorously as I may, that sall I suerly do, that is the breff and the long. Marry, I wad full fain hear some question 'tween you tway.

*Flu.* Captain Macmorris, I think, look you, under your correction, there is not many of your nation—

*Mac.* Of my nation ! What ish my nation ? Ish a villain, and a bastard, and a knave, and a rascal—What ish my nation ? Who talks of my nation ? 112

*Flu.* Look you, if you take the matter otherwise than is meant, Captain Macmorris, peradventure I shall think you do not use me with that affability as in discretion you ought to use me, look you ; being as good a man as yourself, both in the disciplines of war, and in the derivation of my birth, and in other particularities.

*Mac.* I do not know you so good a man as myself ; so Chrish save me, I will cut off your head. 120

*Gow.* Gentlemen both, you will mistake each other.

*Jamy.* A ! that's a foul fault. [A parley sounded.

*Gow.* The town sounds a parley.

*Flu.* Captain Macmorris, when there is more better

opportunity to be required, look you, I will be so bold as to tell you I know the disciplines of war ; and there is an end.

[*Exeunt.*]

SCENE III. *The same. Before the gates.*

*The Governor and some Citizens on the walls; the English forces below. Enter KING HENRY and his train.*

*K. Hen.* How yet resolves the governor of the town ?  
This is the latest parle we will admit :

Therefore to our best mercy give yourselves ;

Or like to men proud of destruction

Defy us to our worst : for, as I am a soldier,

A name that in my thoughts becomes me best,

If I begin the battery once again,

I will not leave the half-achieved Harfleur

Till in her ashes she lie buried.

The gates of mercy shall be all shut up,

10

And the flesh'd soldier, rough and hard of heart,

In liberty of bloody hand shall range

With conscience wide as hell, mowing like 'grass

Your fresh-fair virgins and your flowering infants.

What is it then to me, if impious war,

Array'd in flames like to the prince of fiends,

Do, with his smirch'd complexion, all fell feats

Enlink'd to waste and desolation ?

What is 't to me, when you yourselves are cause,

If your pure maidens fall into the hand

20

Of hot and forcing violation ?

What rein can hold licentious wickedness

When down the hill he holds his fierce career ?

We may as bootless spend our vain command

Upon the enraged soldiers in their spoil

As send precepts to the leviathan

To come ashore. Therefore, you men of Harfleur,

Take pity of your town and of your people,

Whiles yet my soldiers are in my command ;

Whiles yet the cool and temperate wind of grace

30

O'erblows the filthy and contagious clouds

Of bloody murder, spoil and villainy.  
If we, why, in a moment look to see  
The blind and bloody soldier with foul hand  
Desile the locks of your shrill-shricking daughters ;  
Your fathers taken by the silver beards,  
And their most reverend heads dash'd to the walls,  
Your naked infants spitted upon pikes,  
Whiles the mad mothers with their howls confused  
Do break the clouds, as did the wives of Jewry  
At Herod's bloody-benting slaughtermen. 40  
What say you ? will you yield, and this avoid,  
Or, guilty in defence, be thus destroy'd ?

Ex. Our expectation hath this day an end :  
The Dauphin whom of succours we entreated,  
Returns us that his powers are yet not ready  
To raise so great a siege. Therefore, great king,  
We yield our town and lives to thy soft mercy.  
Enter our gates : dispose of us and ours ;  
For we no longer are defensible. 50

K. Hen. Open your gates. Come, uncle Exeter,  
Go you and enter Harfleur ; there remain,  
And fortify it strongly 'gainst the French :  
Use mercy to them all. For us, dear uncle,  
The winter coming on and sickness growing  
Upon our soldiers, we will retire to Calais.  
To-night in Harfleur we will be your guest ;  
To-morrow for the march are we addrest.

[Flourish. *The King and his train enter the town.*

SCENE IV. *The FRENCH KING'S palace.*

*Enter KATHARINE and ALICE.*

*Kath.* Alice, tu as été en Angleterre, et tu parles bien le  
langage.

*Alice.* Un peu, madame.

*Kath.* Je te prie, m'enseignez ; il faut que j'apprenne à  
parler. Comment appelez-vous la main en Anglois ?

*Alice.* La main ? elle est appellée de hand.

*Kath.* De hand. Et les doigts ?

*Alice.* Les doigts ? ma foi, j'oublie les doigts ; mais je me souviendrai. Les doigts ? je pense qu'ils sont appelés de fingres ; oui, de fingres. 10

*Kath.* La main, de hand ; les doigts, de fingres. Je pense que je suis le bon écolier ; j'ai gagné deux mots d'Anglois virement. Comment appelez-vous les ongles ?

*Alice.* Les ongles ? nous les appelons de nails.

*Kath.* De nails. Écoutez ; dites-moi, si je parle bien : de hand, de fingres, et de nails.

*Alice.* C'est bien dit, madame ; il est fort bon Anglois.

*Kath.* Dites-moi l'Anglois pour le bras.

*Alice.* De arm, madame.

*Kath.* Et le coude ? 20

*Alice.* De elbow.

*Kath.* De elbow. Je m'en fais la répétition de tous les mots que vous m'avez appris dès à présent.

*Alice.* Il est trop difficile, madame, comme je pense.

*Kath.* Excusez-moi, Alice ; écoutez : de hand, de fingres, de nails, de arma, de bilbow.

*Alice.* De elbow, madame.

*Kath.* O Seigneur Dieu, je m'en oublie ! de elbow. Comment appelez-vous le col ?

*Alice.* De neck, madame. 30

*Kath.* De nick. Et le menton ?

*Alice.* De chin.

*Kath.* De sin. Le col, de nick ; le menton, de sin.

*Alice.* Oui. Sauf votre honneur, en vérité, vous prononcez les mots aussi droit que les natifs d'Angleterre.

*Kath.* Je ne doute point d'apprendre, par la grace de Dieu, et en peu de temps.

*Alice.* N'avez vous pas déjà oublié ce que je vous ai enseigné ?

*Kath.* Non, je reciterai à vous promptement : de hand, 41  
de fingres, de mails, —

*Alice.* De nails, madame.

*Kath.* De nails, de arm, de ilbow.

*Alice.* Sauf votre honneur, de elbow.

*Kath.* Ainsi dis-je ; de elbow, de nick, et de sin. Comment appelez-vous le pied et la robe ?

*Alice.* De foot, madame ; et de coun.

50

*Kath.* De foot et de coun ! Je reciterai une autre fois ma leçon ensemble : de hand, de fingers, de nails, de arm, de elbow, de nick, de sin, de foot, de coun.

*Alice.* Excellent, madame !

*Kath.* C'est assez pour une fois : allons-nous à dîner.

[*Exeunt.*]

SCENE V. *The same.*

*Enter the KING OF FRANCE, the DAUPHIN, the DUKE OF BOURBON, the CONSTABLE OF FRANCE, and others.*

*Fr. King.* 'Tis certain he hath pass'd the river Somme.

*Con.* And if he be not fought withal, my lord,  
Let us not live in France ; let us quit all  
And give our vineyards to a barbarous people.

*Dau.* O Dieu vivant ! shall a few sprays of us,  
The emptying of our fathers' luxury,  
Our scions, put in wild and savage stock,  
Spirit up so suddenly into the clouds,  
And overlook their grafters ?

*Bour.* Normans, but bastard Normans, Norman bastards !

10

Mort de ma vie ! if they march along  
Unfought withal, but I will sell my dukedom,  
To buy a slobbery and a dirty farm  
In that nook-shotten isle of Albion.

*Con.* Dieu de batailles ! where have they this mettle ?  
Is not their climate foggy, raw and dull,  
On whom, as in despite, the sun looks pale,  
Killing their fruit with frowns ? Car sodden water,  
*A drench for sur-rein'd jades, their barley-broth,*

Decoct their cold blood to such valiant heat ?  
 And shall our quick blood, spirited with wine,  
 Seem frosty ? O, for honour of our land,  
 Let us not hang like roping icicles  
 Upon our houses' thatch, whiles a more frosty people  
 Sweat drops of gallant youth in our rich fields !  
 Poor we may call them in their native lords.

*Dau.* By faith and honour,  
 Our madams mock at us, and plainly say  
 Our mettle is bred out and they will give  
 Their bodies to the lust of English youth  
 To new-store France with bastard warriors. 30

*Bour.* They bid us to the English dancing-schools,  
 And teach lavoltas high and swift corantos ;  
 Saying our grace is only in our heels,  
 And that we are most lofty runaways.

*Fr. King.* Where is Montjoy the herald ? speed him  
 hence :  
 Let him greet England with our sharp defiance.  
 Up, princes ! and, with spirit of honour edged  
 More sharper than your swords, hie to the field :  
 Charles Delabreth, high constable of France ;  
 You Dukes of Orleans, Bourbon, and of Berri,  
 Alençon, Brabant, Bar, and Burgundy ;  
 Jaques Chatillon, Rambures, Vaudemont,  
 Beaumont, Grandpré, Roussi, and Fauconberg,  
 Foix, Lestrale, Bouciqualt, and Charolois ;  
 High dukes, great princes, barons, lords and knights,  
 For your great seats now quit you of great shames.  
 Bar Harry England, that sweeps through our land  
 With pennons painted in the blood of Harfleur :  
 Rush on his host, as doth the melted snow  
 Upon the valleys, whose low vassal seat  
 The Alps doth spit and void his rheum upon :  
 Go down upon him, you have power enough,  
 And in a captive chariot into Rouen  
 Bring him our prisoner. 50

*Con.*

This becomes the great.

Sorry am I his numbers are so few,  
 His soldiers sick and famish'd in their march,  
 For I am sure, when he shall see our army,  
 He'll drop his heart into the sink of fear  
 And for achievement offer us his ransom. 60

*Fr. King.* Therefore, lord constable, haste on Montjoy,  
 And let him say to England that we send  
 To know what willing ransom he will give.  
 Prince Dauphin, you shall stay with us in Rouen.

*Dau.* Not so, I do beseech your majesty.

*Fr. King.* Be patient, for you shall remain with us.  
 Now forth, lord constable and princes all,  
 And quickly bring us word of England's fall. [Exeunt.]

SCENE VI. *The English camp in Picardy.**Enter GOWER and FLUELLEN, meeting.*

*Gow.* How now, Captain Fluellen ! come you from the bridge ?

*Flu.* I assure you, there is very excellent services committed at the bridge.

*Gow.* Is the Duke of Exeter safe ?

*Flu.* The Duke of Exeter is as magnanimous as Agamemnon ; and a man that I love and honour with my soul, and my heart, and my duty, and my life, and my living, and my uttermost power : he is not—God be praised and blessed !—any hurt in the world ; but keeps the bridge most valiantly, with excellent discipline. There is an auncient lieutenant there at the pridge, I think in my very conscience he is as valiant a man as Mark Antony ; and he is a man of no estimation in the world ; but I did see him do as gallant service. 15

*Gow.* What do you call him ?
*Flu.* He is called Auncient Pistol.

*Gow.* I know him not.

*Enter PISTOL.*

*Flu.* Here is the man.

*Pist.* Captain, I thee beseech to do me favours : 20  
The Duke of Exeter doth love thee well.

*Flu.* Ay, I praise God ; and I have merited some love at his hands.

*Pist.* Bardolph, a soldier, firm and sound of heart, And of buxom valour, hath, by cruel fate, And giddy Fortune's furious fickle wheel, That goddess blind, That stands upon the rolling restless stone—

*Flu.* By your patience, Aunchient Pistol. Fortune is painted blind, with a muffler afore her eyes, to signify to you that Fortune is blind ; and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation : and her foot, look you, is fixed upon a spherical stone, which rolls, and rolls, and rolls : in good truth, the poet makes a most excellent description of it : Fortune is an excellent moral.

*Pist.* Fortune is Bardolph's foe, and frowns on him ; For he hath stolen a pax, and hanged must a' be : A damned death !

Let gallows gape for dog ; let man go free 40  
And let not hemp his wind-pipe suffocate : But Exeter hath given the doom of death For pax of little price.

Therefore, go speak : the duke will hear thy voice : And let not Bardolph's vital thread be cut With edge of penny cord and vile reproach : Speak, captain, for his life, and I will thee requite.

*Flu.* Aunchient Pistol, I do partly understand your meaning.

*Pist.* Why then, rejoice therefore. 50

*Flu.* Certainly, aunchient, it is not a thing to rejoice at : for if, look you, he were my brother, I would desire the duke

to use his good pleasure, and put him to execution ; for discipline ought to be used.

*Pist.* Die and be damn'd ! and figo for thy friendship !

*Flu.* It is well.

*Pist.* The fig of Spain !

[*Exit.*]

*Flu.* Very good.

*Gow.* Why, this is an arrant counterfeit rascal ; I remember him now ; a bawd, a cutpurse. 60

*Flu.* I'll assure you, a' uttered as prave words at the pridge as you shall see in a summer's day. But it is very well ; what he has spoke to me, that is well, I warrant you, when time is serve.

*Gow.* Why, 'tis a gull, a fool, a rogue, that now and then goes to the wars, to grace himself at his return into London under the form of a soldier. And such fellows are perfect in the great commanders' names : and they will learn you by rote where services were done ; at such and such a sconce, at such a breach, at such a convoy ; who came off bravely, who was shot, who disgraced, what terms the enemy stood on ; and this they con perfectly in the phrase of war, which they trick up with new-tuned oaths : and what a beard of the general's cut and a horrid suit of the camp will do among foaming bottles and ale-washed wits, is wonderful to be thought on. But you must learn to know such slanders of the age, or else you may be marvellously mistook. 77

*Flu.* I tell you what, Captain Gower ; I do perceive he is not the man that he would gladly make show to the world he is : if I find a hole in his coat, I will tell him my mind. [Drum heard.] Hark you, the king is coming, and I must speak with him from the pridge.

*Drum and colours.* Enter KING HENRY, GLOUCESTER, and Soldiers.

God bless your majesty !

*K. Hen.* How now, Fluellen ! camest thou from the bridge ?

*Flu.* Ay, so please your majesty. The Duke of Exeter

has very gallantly maintained the pridge : the French is gone off, look you ; and there is gallant and most prave passages ; marry, th' athversary was have possession of the pridge ; but he is enforced to retire, and the Duke of Exeter is master of the pridge : I can tell your majesty, the duke is a prave man.

91

*K. Hen.* What men have you lost, Fluellen ?

*Flu.* The perdition of th' athversary hath been very great, reasonable great : marry, for my part, I think the duke hath lost never a man, but one that is like to be executed for robbing a church, one Bardolph, if your majesty know the man : his face is all bubukles, and whelks, and knobs, and flames o' fire : and his lips blows at his nose, and it is like a coal of fire, sometimes plue and sometimes red ; but his nose is executed, and his fire's out.

100

*K. Hen.* We would have all such offenders so cut off : and we give express charge, that in our marches through the country, there be nothing compelled from the villages, nothing taken but paid for, none of the French upbraided or abused in disdainful language ; for when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner.

*Tucket. Enter MONTJOY.*

*Mont.* You know me by my habit.

*K. Hen.* Well then I know thee : what shall I know of thee ?

*Mont.* My master's mind.

110

*K. Hen.* Unfold it.

*Mont.* Thus says my king : Say thou to Harry of England : Though we seemed dead, we did but sleep : advantage is a better soldier than rashness. Tell him we could have rebuked him at Harfleur, but that we thought not good to bruise an injury till it were full ripe : now we speak upon our cue, and our voice is imperial : England shall repent his folly, see his weakness, and admire our sufferance. Bid him therefore consider of his ransom ; which must proportion the losses we have borne, the subjects we have lost, the disgrace we

have digested ; which in weight to re-answer, his pettiness would bow under. For our losses, his exchequer is too poor ; for the effusion of our blood, the muster of his kingdom too faint a number ; and for our disgrace, his own person, kneeling at our feet, but a weak and worthless satisfaction. To this add defiance : and tell him, for conclusion, he hath betrayed his followers, whose condemnation is pronounced. So far my king and master ; so much my office.

*K. Hen.* What is thy name ! I know thy quality.

*Mont.* Montjoy.

130

*K. Hen.* Thou dost thy office fairly. Turn thee back, And tell thy king I do not seek him now ; But could be willing to march on to Calais Without impeachment : for, to say the sooth, Though 'tis no wisdom to confess so much Unto an enemy of craft and vantage, My people are with sickness much enfeebled, My numbers lessened, and those few I have Almost no better than so many French ; Who when they were in health, I tell thee, herald, 140 I thought upon one pair of English legs Did march three Frenchmen. Yet, forgive me, God, That I do brag thus ! This your air of France Hath blown that vice in me ; I must repent. Go therefore, tell thy master here I am ; My ransom is this frail and worthless trunk, My army but a weak and sickly guard ; Yet, God before, tell him we will come on, Though France himself and such another neighbour Stand in our way. There's for thy labour, Montjoy. 150 Go, bid thy master well advise himself : If we may pass, we will ; if we be hinder'd, We shall your tawny ground with your red blood Discolour : and so, Montjoy, fare you well. The sum of all our answer is but this : We would not seek a battle, as we are ; Nor, as we are, we say we will not shun it : *So tell your master.*

*Mont.* I shall deliver so. Thanks to your highness.

[*Exit.*]

*Glou.* I hope they will not come upon us now. 160

*K. Hen.* We are in God's hand, brother, not in theirs. March to the bridge ; it now draws toward night : Beyond the river we'll encamp ourselves, And on to-morrow bid them march away. [*Exeunt.*]

SCENE VII. *The French camp, near Agincourt.*

*Enter the CONSTABLE OF France, the LORD RAMBURES, ORLEANS, DAUPHIN, with others.*

*Con.* Tut ! I have the best armour of the world. Would it were day !

*Orl.* You have an excellent armour ; but let my horse have his due.

*Con.* It is the best horse of Europe.

*Orl.* Will it never be morning ?

*Dau.* My Lord of Orleans, and my lord high constable, you talk of horse and armour ?

*Orl.* You are as well provided of both as any prince in the world. 10

*Dau.* What a long night is this ! I will not change my horse with any that treads but on four pasterns. Ça, ha ! he bounds from the earth, as if his entrails were hairs ; le cheval volant, the Pegasus, chez les narines de feu ! When I bestride him, I soar, I am a hawk : he trots the air ; the earth sings when he touches it ; the basest horn of his hoof is more musical than the pipe of Hermes.

*Orl.* He's of the colour of the nutmeg.

*Dau.* And of the heat of the ginger. It is a beast for Perseus : he is pure air and fire ; and the dull elements of earth and water never appear in him, but only in patient stillness while his rider mounts him : he is indeed a horse ; and all other jades you may call beasts. 22

*Con.* Indeed, my lord, it is a most absolute and excellent horse.

*Dau.* It is the prince of palfreys ; his neigh is like the bidding of a monarch, and his countenance enforces homage.

*Orl.* No more, cousin.

*Dau.* Nay, the man hath no wit that cannot, from the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey ; it is a theme as fluent as the sea : turn the sands into eloquent tongues, and my horse is argument for them all : 'tis a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on ; and for the world, familiar to us and unknown, to lay apart their particular functions and wonder at him. I once writ a sonnet in his praise and began thus : 'Wonder of nature,' —

*Orl.* I have heard a sonnet begin so to one's mistress.

*Dau.* Then did they imitate that which I composed to my courser, for my horse is my mistress. 40

*Orl.* Your mistress bears well.

*Dau.* Me well ; which is the prescript praise and perfection of a good and particular mistress.

*Con.* Nay, for methought yesterday your mistress shrewdly shook your back.

*Dau.* So perhaps did yours.

*Con.* Mine was not bridled.

*Dau.* O then belike she was old and gentle ; and you rode, like a kern of Ireland, your French hose off, and in your strait strossers. 50

*Con.* You have good judgement in horsemanship.

*Dau.* Be warned by me, then : they that ride so and ride not warily, fall into foul bogs. I had rather have my horse to my mistress.

*Con.* I had as lief have my mistress a jade.

*Dau.* I tell thee, constable, my mistress wears his own hair.

*Con.* I could make as true a boast as that, if I had a sow to my mistress. 59

*Dau.* 'Le chien est retourné à son propre vomissement, et la truie lavée au bourbier :' thou makest use of any thing.

*Con.* Yet do I not use my horse for my mistress, or any such proverb so little kin to the purpose.

*Ram.* My lord constable, the armour that I saw in your tent to-night, are those stars or suns upon it?

*Con.* Stars, my lord.

*Dau.* Some of them will fall to-morrow, I hope.

*Con.* And yet my sky shall not want.

*Dau.* That may be, for you bear a many superfluously, and 'twere more honour some were away. 70

*Con.* Even as your horse bears your praises ; who would trot as well, were some of your brags dismounted.

*Dau.* Would I were able to load him with his desert ! Will it never be day ? I will trot to-morrow a mile, and my way shall be paved with English faces.

*Con.* I will not say so, for fear I should be faced out of my way : but I would it were morning ; for I would fain be about the ears of the English.

*Ram.* Who will go to hazard with me for twenty prisoners ?

*Con.* You must first go yourself to hazard, ere you have them. 81

*Dau.* 'Tis midnight ; I 'll go arm myself. [Exit.

*Orl.* The Dauphin longs for morning.

*Ram.* He longs to eat the English.

*Con.* I think he will eat all he kills.

*Orl.* By the white hand of my lady, he 's a gallant prince.

*Con.* Swear by her foot, that she may tread out the oath.

*Orl.* He is simply the most active gentleman of France.

*Con.* Doing is activity ; and he will still be doing.

*Orl.* He never did harm, that I heard of. 90

*Con.* Nor will do none to-morrow : he will keep that good name still.

*Orl.* I know him to be valiant.

*Con.* I was told that by one that knows him better than you.

*Orl.* What's he?

*Con.* Marry, he told me so himself; and he said he cared not who knew it.

*Orl.* He needs not; it is no hidden virtue in him. 99

*Con.* By my faith, sir, but it is; never any body saw it but his lackey: 'tis a hooded valour; and when it appears, it will bate.

*Orl.* Ill will never said well.

*Con.* I will cap that proverb with 'There is flattery in friendship.'

*Orl.* And I will take up that with 'Give the devil his due.'

*Con.* Well placed: there stands your friend for the devil: have at the very eye of that proverb with 'A pox of the devil.'

*Orl.* You are the better at proverbs, by how much 'A fool's bolt is soon shot.' 110

*Con.* You have shot over.

*Orl.* 'Tis not the first time you were overshot.

*Enter a Messenger.*

*Mess.* My lord high constable, the English lie within fifteen hundred paces of your tents.

*Con.* Who hath measured the ground?

*Mess.* The Lord Grandpré.

*Con.* A valiant and most expert gentleman. Would it were day! Alas, poor Harry of England! he longs not for the dawning as we do. 119

*Orl.* What a wretched and peevish fellow is this king of England, to mope with his fat-brained followers so far out of his knowledge!

*Con.* If the English had any apprehension, they would run away.

*Orl.* That they lack; for if their heads had any intellectual armour, they could never wear such heavy head-pieces.

*Ram.* That island of England breeds very valiant creatures ; their mastiffs are of unmatchable courage.

*Orl.* Foolish curs, that run winking into the mouth of a Russian bear and have their heads crushed like rotten apples ! You may as well say, that 's a valiant flea that dare eat his breakfast on the lip of a lion. 132

*Con.* Just, just ; and the men do sympathize with the mastiffs in robustious and rough coming on, leaving their wits with their wives : and then give them great meals of beef, and iron and steel, they will eat like wolves, and fight like devils.

*Orl.* Ay, but these English are shrewdly out of beef.

*Con.* Then shall we find to-morrow they have only stomachs to eat and none to fight. Now is it time to arm : come, shall we about it ? 141

*Orl.* It is now two o'clock : but, let me see, by ten  
We shall have each a hundred Englishmen. [Exit].

## ACT IV.

## PROLOGUE.

*Enter Chorus.*

*Chor.* Now entertain conjecture of a time  
When creeping murmur and the poring dark  
Fills the wide vessel of the universe.  
From camp to camp through the foul womb of night  
The hum of either army stilly sounds,  
That the fix'd sentinels almost receive  
The secret whispers of each other's watch :  
Fire answers fire, and through their paly flames  
Each battle sees the other's umber'd face ;  
Steed threatens steed, in high and boastful neighs 10  
Piercing the night's dull ear ; and from the tents  
The armourers, accomplishing the knights,

With busy hammers closing rivets up,  
 Give dreadful note of preparation :  
 The country cocks do crow, the clocks do toll,  
 And the third hour of drowsy morning name.  
 Proud of their numbers and secure in soul,  
 The confident and over-lusty French  
 Do the low-rated English play at dice ;  
 And chide the cripple tardy-gaited night      20  
 Who, like a foul and ugly witch, doth limp  
 So tediously away. The poor condemned English,  
 Like sacrifices, by their watchful fires  
 Sit patiently and inly ruminante  
 The morning's danger ; and their gesture sad,  
 Investing lank-lean cheeks and war-worn coats,  
 Presenteth them unto the gazing moon  
 So many horrid ghosts. O now, who will behold  
 The royal captain of this ruin'd band  
 Walking from watch to watch, from tent to tent.      30  
 Let him cry 'Praise and glory on his head !'  
 For forth he goes and visits all his host,  
 Bids them good Morrow with a modest smile,  
 And calls them brothers, friends and countrymen.  
 Upon his royal face there is no note  
 How dread an army hath enrounded him ;  
 Nor doth he dedicate one jot of colour  
 Unto the weary and all-watched night,  
 But freshly looks and over-bears attaint  
 With cheerful semblance and sweet majesty ;      40  
 That every wretch, pining and pale before,  
 Beholding him, plucks comfort from his looks :  
 A largess universal like the sun  
 His liberal eye doth give to every one,  
 Thawing cold fear, that mean and gentle all  
 Behold, as may unworthiness define,  
 A little touch of Harry in the night.  
 And so our scene must to the battle fly ;  
 Where—O for pity !—we shall much disgrace  
 With four or five most vile and ragged foils,      50

Right ill-disposed in brawl ridiculous,  
 The name of Agincourt. Yet sit and see,  
 Minding true things by what their mockeries be. [Exit.

SCENE I. *The English camp at Agincourt.*

*Enter KING HENRY, BEDFORD, and GLOUCESTER.*

*K. Hen.* Gloucester, 'tis true that we are in great danger ;  
 The greater therefore should our courage be.  
 Good morrow, brother Bedford. God Almighty !  
 There is some soul of goodness in things evil,  
 Would men observingly distil it out.  
 For our bad neighbour makes us early stirrers,  
 Which is both healthful and good husbandry :  
 Besides, they are our outward consciences,  
 And preachers to us all, admonishing  
 That we should dress us fairly for our end. 10  
 Thus may we gather honey from the weed,  
 And make a moral of the devil himself.

*Enter ERPINGHAM.*

Good morrow, old Sir Thomas Erpingham :  
 A good soft pillow for that good white head  
 Were better than a churlish turf of France.

*Erp.* Not so, my liege : this lodging likes me better,  
 Since I may say 'Now lie I like a king.'

*K. Hen.* 'Tis good for men to love their present pains  
 Upon example ; so the spirit is eased : 20  
 And when the mind is quicken'd, out of doubt,  
 The organs, though defunct and dead before,  
 Break up their drowsy grave and newly move,  
 With casted slough and fresh legerity.  
 Lend me thy cloak, Sir Thomas. Brothers both,  
 Command me to the princes in our camp ;  
 Do my good morrow to them, and anon  
 Desire them all to my pavilion.

*Glou.* We shall, my liege.

*Erp.* Shall I attend your grace?

*K. Hen.* No, my good knight ;  
Go with my brothers to my lords of England : 30  
I and my bosom must debate a while,  
And then I would no other company.

*Erp.* The Lord in heaven bless thee, noble Harry!

[*Exeunt all but King.*]

*K. Hen.* God-a-mercy, old heart ! thou speak'st cheerfully.

*Enter PISTOL.*

*Pist.* Qui va là ?

*K. Hen.* A friend.

*Pist.* Discuss unto me ; art thou officer ?  
Or art thou base, common and popular ?

*K. Hen.* I am a gentleman of a company.

*Pist.* Trail'st thou the puissant pike ? 40

*K. Hen.* Even so. What are you ?

*Pist.* As good a gentleman as the emperor.

*K. Hen.* Then you are a better than the king.

*Pist.* The king's a bawcock, and a heart of gold,  
A lad of life, an imp of fame ;  
Of parents good, of fist most valiant.  
I kiss his dirty shoe, and from heart-string  
I love the lovely bully. What is thy name ?

*K. Hen.* Harry le Roy.

*Pist.* Le Roy ! a Cornish name : art thou of Cornish  
crew ? 50

*K. Hen.* No, I am a Welshman.

*Pist.* Know'st thou Fluellen ?

*K. Hen.* Yes.

*Pist.* Tell him, I'll knock his leek about his pate  
Upon Saint Davy's day.

*K. Hen.* Do not you wear your dagger in your cap that  
day, lest he knock that about yours.

*Pist.* Art thou his friend?

*K. Hen.* And his kinsman too.

*Pist.* The figo for thee, then! 60

*K. Hen.* I thank you: God be with you!

*Pist.* My name is Pistol call'd.

[*Exit.*]

*K. Hen.* It sorts well with your fierceness.

*Enter* FLUELLEN and GOWER.

*Gow.* Captain Fluellen!

*Flu.* So! in the name of Jesu Christ, speak lower. It is the greatest admiration in the universal world, when the true and auncient prerogatifes and laws of the wars is not kept: if you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle taddle nor pibble pabble in Pompey's camp; I warrant you, you shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise. 73

*Gow.* Why, the enemy is loud; you hear him all night.

*Flu.* If the enemy is an ass and a fool and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass and a fool and a prating coxcomb? in your own conscience, now?

*Gow.* I will speak lower.

*Flu.* I pray you and beseech you that you will. 80

[*Exeunt Gower and Fluellen.*]

*K. Hen.* Though it appear a little out of fashion, There is much care and valour in this Welshman.

*Enter* three soldiers, JOHN BATES, ALEXANDER COURT, and MICHAEL WILLIAMS.

*Court.* Brother John Bates, is not that the morning which breaks yonder?

*Bates.* I think it be: but we have no great cause to desire the approach of day,

*Will.* We see yonder the beginning of the day, but I think we shall never see the end of it. Who goes there?

*K. Hen.* A friend.

*Will.* Under what captain serve you? 90

*K. Hen.* Under Sir Thomas Erpingham.

*Will.* A good old commander and a most kind gentleman: I pray you, what thinks he of our estate?

*K. Hen.* Even as men wrecked upon a sand, that look to be washed off the next tide.

*Bates.* He hath not told his thought to the king?

*K. Hen.* No; nor it is not meet he should. For, though I speak it to you, I think the king is but a man, as I am: the violet smells to him as it doth to me; the element shows to him as it doth to me; all his senses have but human conditions: his ceremonies laid by, in his nakedness he appears but a man; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing. Therefore when he sees reason of fears, as we do, his fears, out of doubt, be of the same relish as ours are: yet, in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army. 108

*Bates.* He may show what outward courage he will; but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck; and so I would he were, and I by him, at all adventures, so we were quit here.

*K. Hen.* By my troth, I will speak my conscience of the king: I think he would not wish himself any where but where he is.

*Bates.* Then I would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved.

*K. Hen.* I dare say you love him not so ill, to wish him here alone, howsoever you speak this to feel other men's minds: methinks I could not die any where so contented as in the king's company; his cause being just and his quarrel honourable. 123

*Will.* That's more than we know.

*Bates.* Ay, or more than we should seek after ; for we know enough, if we know we are the king's subjects : if his cause be wrong, our obedience to the king wipes the crime of it out of us.

*Will.* But if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopped off in a battle, shall join together at the latter day and cry all 'We died at such a place'; some swearing, some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children rawly left. I am afear'd there are few die well that die in a battle ; for how can they charitably dispose of any thing, when blood is their argument ? Now, if these men do not die well, it will be a black matter for the king that led them to it ; whom to disobey were against all proportion of subjection.

140

*K. Hen.* So, if a son that is by his father sent about merchandise do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should be imposed upon his father that sent him : or if a servant, under his master's command transporting a sum of money, be assailed by robbers and die in many irreconciled iniquities, you may call the business of the master the author of the servant's damnation : but this is not so : the king is not bound to answer the particular endings of his soldiers, the father of his son, nor the master of his servant ; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the arbitrement of swords, can try it out with all unspotted soldiers : some peradventure have on them the guilt of pre-meditated and contrived murder ; some, of beguiling virgins with the broken seals of perjury ; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law and outrun native punishment, though they can outstrip men, they have no wings to fly from God : war is his beadle, war is his vengeance ; so that here men are punished for before-breach of the king's laws in now the

king's quarrel: where they feared the death, they have borne life away; and where they would be safe, they perish: then if they die unprovided, no more is the king guilty of their damnation than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the king's; but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed, wash every mote out of his conscience: and dying so, death is to him advantage; or not dying, the time was blessedly lost wherein such preparation was gained: and in him that escapes, it were not sin to think that, making God so free an offer, He let him outlive that day to see His greatness and to teach others how they should prepare.

176

*Will.* 'Tis certain, every man that dies ill, the ill upon his own head, the king is not to answer it.

*Bates.* I do not desire he should answer for me; and yet I determine to fight lustily for him.

*K. Hen.* I myself heard the king say he would not be ransomed.

*Will.* Ay, he said so, to make us fight cheerfully: but when our throats are cut, he may be ransomed, and we ne'er the wiser.

*K. Hen.* If I live to see it, I will never trust his word after.

*Will.* You pay him then. That's a perilous shot out of an elder-gun, that a poor and a private displeasure can do against a monarch! you may as well go about to turn the sun to ice with fanning in his face with a peacock's feather. You'll never trust his word after! come, 'tis a foolish saying.

193

*K. Hen.* Your reproof is something too round: I should be angry with you, if the time were convenient.

*Will.* Let it be a quarrel between us, if you live.

*K. Hen.* I embrace it.

*Will.* How shall I know thee again?

*K. Hen.* Give me any gage of thine, and I will wear it in my bonnet : then, if ever thou darest acknowledge it, I will make it my quarrel.

201

*Will.* Here's my glove : give me another of thine.

*K. Hen.* There.

*Will.* This will I also wear in my cap : if ever thou come to me and say, after to-morrow, 'This is my glove,' by this hand, I will take thee a box on the ear.

*K. Hen.* If ever I live to see it, I will challenge it.

*Will.* Thou darest as well be hanged.

*K. Hen.* Well, I will do it, though I take thee in the king's company.

210

*Will.* Keep thy word : fare thee well.

*Bates.* Be friends, you English fools, be friends : we have French quarrels now, if you could tell how to reckon.

*K. Hen.* Indeed, the French may lay twenty French crowns to one, they will beat us ; for they bear them on their shoulders : but it is no English treason to cut French crowns, and to-morrow the king himself will be a clipper.

[*Exeunt Soldiers.*

Upon the king ! let us our lives, our souls,  
Our debts, our careful wives,  
Our children and our sins lay on the king !

220

We must bear all. O hard condition,  
Twin-born with greatness, subject to the breath  
Of every fool, whose sense no more can feel  
But his own wringing ! What infinite heart's-ease  
Must kings neglect, that private men enjoy !

And what have kings, that privates have not too,  
Save ceremony, save general ceremony ?

And what art thou, thou idol ceremony ?

What kind of god art thou, that suffer'st more  
Of mortal griefs than do thy worshippers ?

230

What are thy rents ? what are thy coming in ?  
O ceremony, show me but thy worth !

What is thy soul of adoration ?

*Art thou aught else but place, degree and form,*

Creating awe and fear in other men ?  
 Wherein thou art less happy being fear'd  
 Than they in fearing.  
 What drink'st thou oft, instead of homage sweet,  
 But poison'd flattery ? O, be sick, great greatness,  
 And bid thy ceremony give thee cure ! 240  
 Think'st thou the fiery fever will go out  
 With titles blown from adulation ?  
 Will it give place to flexure and low bending ?  
 Canst thou, when thou command'st the beggar's knee,  
 Command the health of it ? No, thou proud dream,  
 That play'st so subtly with a king's repose ;  
 I am a king that find thee, and I know  
 'Tis not the balm, the sceptre and the ball,  
 The sword, the mace, the crown imperial,  
 The intertissued robe of gold and pearl, 250  
 The farced title running 'fore the king,  
 The throne he sits on, nor the tide of pomp  
 That beats upon the high shore of this world,  
 No, not all these, thrice-gorgeous ceremony,  
 Not all these, laid in bed majestical,  
 Can sleep so soundly as the wretched slave,  
 Who with a body fill'd and vacant mind  
 Gets him to rest, cramm'd with distressful bread ;  
 Never sees horrid night, the child of hell,  
 But, like a lackey, from the rise to set 260  
 Sweats in the eye of Phœbus and all night  
 Sleeps in Elysium ; next day after dawn,  
 Doth rise and help Hyperion to his horse,  
 And follows so the ever-running year,  
 With profitable labour, to his grave :  
 And, but for ceremony, such a wretch,  
 Winding up days with toil and nights with sleep,  
 Had the fore-hand and vantage of a king.  
 The slave, a member of the country's peace,  
 Enjoys it ; but in gross brain little wots 270  
 What watch the king keeps to maintain the peace,  
 Whose hours the peasant best advantages.

*Enter ERPINGHAM.*

*Erp.* My lord, your nobles, jealous of your absence,  
Seek through your camp to find you.

*K. Hen.* Good old knight,  
Collect them all together at my tent :  
I'll be before thee.

*Erp.* I shall do 't, my lord. [Exit.]

*K. Hen.* O God of battles ! steel my soldiers' hearts ;  
Possess them not with fear ; take from them now  
The sense of reckoning, if the opposed numbers  
Pluck their hearts from them. Not to-day, O Lord, 280  
O, not to-day, think not upon the fault  
My father made in compassing the crown !  
I. Richard's body have interred new ;  
And on it have bestow'd more contrite tears  
Than from it issued forced drops of blood :  
Five hundred poor I have in yearly pay,  
Who twice a-day their wither'd hands hold up  
Toward heaven, to pardon blood ; and I have built  
Two chantries, where the sad and solemn priests  
Sing still for Richard's soul. More will I do ; 290  
Though all that I can do is nothing worth,  
Since that my penitence comes after all,  
Imploring pardon.

*Enter GLOUCESTER.*

*Glou.* My liege !  
*K. Hen.* My brother Gloucester's voice ? Ay ;  
I know thy errand, I will go with thee :  
The day, my friends and all things stay for me. [Exeunt.]

SCENE II. *The French camp.*

*Enter the DAUPHIN, ORLEANS, RAMBURES, and others.*

*Orl.* The sun doth gild our armour ; up, my lords !  
*Dau.* Montez à cheval ! My horse ! varlet ! laquais ! ha !

*Orl.* O brave spirit !

*Dau.* Via ! les eaux et la terre.

*Orl.* Rien puis ? l'air et le feu.

*Dau.* Ciel, cousin Orleans.

*Enter CONSTABLE.*

Now, my lord constable !

*Con.* Hark, how our steeds for present service neigh !

*Dau.* Mount them, and make incision in their hides,  
That their hot blood may spin in English eyes, 10  
And dout them with superfluous courage, ha !

*Ram.* What, will you have them weep our horses' blood ?  
How shall we, then, behold their natural tears ?

*Enter Messenger.*

*Mess.* The English are embattled, you French peers.

*Con.* To horse, you gallant princes ! straight to horse !  
Do but behold yon poor and starved band,  
And your fair show shall suck away their souls,  
Leaving them but the shales and husks of men.  
There is not work enough for all our hands ;  
Scarce blood enough in all their sickly veins 20  
To give each naked curtle-axe a stain,  
That our French gallants shall to-day draw out,  
And sheathe for lack of sport : let us but blow on them,  
The vapour of our valour will o'erturn them.  
'Tis positive 'gainst all exceptions, lords,  
That our superfluous lackeys and our peasants,  
Who in unnecessary action swarm  
About our squares of battle, were enow  
To purge this field of such a hilding foe,  
Though we upon this mountain's basis by 30  
Took stand for idle speculation :  
But that our honours must not. What's to say ?  
A very little little let us do,  
*And all is done.* Then let the trumpets sound  
*The tucket sonance* and the note to mount ;

For our approach shall so much dare the field  
That England shall couch down in fear and yield.

*Enter GRANDPRÉ.*

*Grand.* Why do you stay so long, my lords of France?  
Yon island carions, desperate of their bones,  
Ill-favouredly become the morning field : 40  
Their ragged curtains poorly are let loose,  
And our air shakes them passing scornfully :  
Big Mars seems bankrupt in their beggar'd host  
And faintly through a rusty beaver peeps :  
The horsemen sit like fixed candlesticks,  
With torch-staves in their hand ; and their poor jades  
Lob down their heads, dropping the hides and hips,  
The gum down-roping from their pale-dead eyes,  
And in their pale dull mouths the gimbal bit  
Lies foul with chew'd grass, still and motionless ; 50  
And their executors, the knavish crows,  
Fly o'er them, all impatient for their hour.  
Description cannot suit itself in words  
To demonstrate the life of such a battle  
In life so lifeless as it shows itself.

*Con.* They have said their prayers, and they stay for  
death.

*Dau.* Shall we go send them dinners and fresh suits  
And give their fasting horses provender,  
And after fight with them ?

*Con.* I stay but for my guidon : to the field ! 60  
I will the banner from a trumpet take,  
And use it for my haste. Come, come, away !  
The sun is high, and we outwear the day. [Exeunt.

SCENE III. *The English camp.*

*Enter GLOUCESTER, BEDFORD, EXETER, ERPINGHAM,  
with all his host : SALISBURY and WESTMORELAND.*

*Glou.* Where is the king ?

*Bed.* The king himself is rode to view their battle.

*West.* Of fighting men they have full three score thousand.

*Exe.* There's five to one ; besides, they all are fresh.

*Sal.* God's arm strike with us ! 'tis a fearful odds.  
God be wi' you, princes all ; I'll to my charge :  
If we no more meet till we meet in heaven,  
Then, joyfully, my noble Lord of Bedford,  
My dear Lord Gloucester, and my good Lord Exeter,  
And my kind kinsman, warriors all, adieu !

*Bed.* Farewell, good Salisbury ; and good luck go with thee !

*Exe.* Farewell, kind lord ; fight valiantly to-day :  
And yet I do thee wrong to mind thee of it,  
For thou art framed of the firm truth of valour.

[*Exit Salisbury.*]

*Bed.* He is as full of valour as of kindness ;  
Princely in both.

*Enter the KING.*

*West.* O that we now had here  
But one ten thousand of those men in England  
That do no work to-day !

*K. Hen.* What's he that wishes so ?  
My cousin Westmoreland ? No, my fair cousin :  
If we are mark'd to die, we are enow

20

To do our country loss ; and if to live,  
The fewer men, the greater share of honour.

God's will ! I pray thee, wish not one man more.

By Jove, I am not covetous for gold,

Nor care I who doth feed upon my cost ;

It yearns me not if men my garments wear ;

Such outward things dwell not in my desires :

But if it be a sin to covet honour,

I am the most offending soul alive.

No, faith, my coz, wish not a man from England : 30

God's peace ! I would not lose so great an honour

*As one man more,* methinks, would share from me

*For the best hope I have.* O, do not wish one more !

Rather proclaim it, Westmoreland, through my host,  
 That he which hath no stomach to this fight,  
 Let him depart ; his passport shall be made  
 And crowns for convoy put into his purse :  
 We would not die in that man's company  
 That fears his fellowship to die with us.

This day is call'd the feast of Crispian :

40

He that outlives this day, and comes safe home,  
 Will stand a tip-toe when this day is named,  
 And rouse him at the name of Crispian.

He that shall live this day, and see old age,  
 Will yearly on the vigil feast his neighbours,  
 And say 'To-morrow is Saint Crispian :'

Then will he strip his sleeve and show his scars,  
 And say 'These wounds I had on Crispin's day.'  
 Old men forget ; yet all shall be forgot,

But he'll remember with advantages

50

What feats he did that day ; then shall our names,  
 Familiar in his mouth as household words,  
 Harry the king, Bedford and Exeter,  
 Warwick and Talbot, Salisbury and Gloucester,  
 Be in their flowing cups freshly remember'd.

This story shall the good man teach his son ;  
 And Crispin Crispian shall ne'er go by,  
 From this day to the ending of the world,  
 But we in it shall be remembered ;

We few, we happy few, we band of brothers ;

60

For he to-day that sheds his blood with me

Shall be my brother ; be he ne'er so vile,

This day shall gentle his condition :

And gentlemen in England now a-bed

Shall think themselves accursed they were not here,

And hold their manhoods cheap whilst any speaks

That fought with us upon Saint Crispin's day.

*Re-enter SALISBURY.*

*Sal.* My sovereign lord, bestow yourself with speed :  
 The French are bravely in their battles set,  
 And will with all expedience charge on us.

70

*K. Hen.* All things are ready, if our minds be so.

*West.* Perish the man whose mind is backward now!

*K. Hen.* Thou dost not wish more help from England,  
coz?

*West.* God's will! my liege, would you and I alone,  
Without more help, could fight this royal battle!

*K. Hen.* Why, now thou hast unwish'd five thousand  
men;

Which likes me better than to wish us one.

You know your places: God be with you all!

*Tucket. Enter MONTJOY.*

*Mont.* Once more I come to know of thee, King Harry,  
If for thy ransom thou wilt now compound, 80  
Before thy most assured overthrow:  
For certainly thou art so near the gulf,  
Thou needs must be engluttred. Besides, in mercy,  
The constable desires thee thou wilt mind  
Thy followers of repentance; that their souls  
May make a peaceful and a sweet retire  
From off these fields, where, wretches, their poor bodies  
Must lie and fester.

*K. Hen.* Who hath sent thee now?

*Mont.* The Constable of France.

*K. Hen.* I pray thee, bear my former answer back:  
Bid them achieve me and then sell my bones. 91  
Good God! why should they mock poor fellows thus?  
The man that once did sell the lion's skin  
While the beast lived, was killed with hunting him.  
A many of our bodies shall no doubt  
Find native graves; upon the which, I trust,  
Shall witness live in brass of this day's work:  
And those that leave their valiant bones in France,  
Dying like men, though buried in your dunghills,  
They shall be famed; for there the sun shall greet them,  
*And draw their honours reeking up to heaven;* 101  
*Leaving their earthly parts to choke your clime,*

The smell whereof shall breed a plague in France.  
 Mark then abounding valour in our English,  
 That being dead, like to the bullet's grazing,  
 Break out into a second course of mischief,  
 Killing in relapse of mortality.

Let me speak proudly: tell the constable  
 We are but warriors for the working-day;  
 Our gayness and our gilt are all besmirch'd  
 With rainy marching in the painful field;  
 There's not a piece of feather in our host—  
 Good argument, I hope, we will not fly—  
 And time hath worn us into slovenry:  
 But, by the mass, our hearts are in the trim;  
 And my poor soldiers tell me, yet ere night  
 They'll be in fresher robes, or they will pluck  
 The gay new coats o'er the French soldiers' heads  
 And turn them out of service. If they do this,—  
 As, if God please, they shall,—my ransom then      110  
 Will soon be levied. Herald, save thou thy labour;  
 Come thou no more for ransom, gentle herald:  
 They shall have none, I swear, but these my joints;  
 Which if they have as I will leave 'em them,  
 Shall yield them little, tell the constable.

*Mont.* I shall, King Harry. And so fare thee well:  
 Thou never shalt hear herald any more.      [Exit.]

*K. Hen.* I fear thou'lt once more come again for ransom.

*Enter YORK.*

*York.* My lord, most humbly on my knee I beg  
 The leading of the vaward.      130

*K. Hen.* Take it, brave York. Now, soldiers, march  
 away:  
 And how thou pleasest, God, dispose the day! [Exit.]

SCENE IV. *The field of battle.*

*Alarum. Excursions.* Enter PISTOL, French Soldier, and Boy.

*Pist.* Yield, cur !

*Fr. Sol.* Je pense que vous êtes gentilhomme de bonne qualité.

*Pist.* Qualtitie calmie custure me ! Art thou a gentleman ? what is thy name ? discuss.

*Fr. Sol.* O Seigneur Dieu !

*Pist.* O, Signieur Dew should be a gentleman : Perpend my words, O Signieur Dew, and mark ; O Signieur Dew, thou diest on point of fox, Except, O signieur, thou do give to me  
Egregious ransom.

16

*Fr. Sol.* O, prenez miséricorde ! ayez pitié de moi !

*Pist.* Moy shall not serve ; I will have forty moys ; Or I will fetch thy rim out at thy throat In drops of crimson blood.

*Fr. Sol.* Est-il impossible d'échapper la force de ton bras ?

*Pist.* Brass, cur ! Thou damned and luxurious mountain goat, Offer'st me brass ?

20

*Fr. Sol.* O pardonnez moi !

*Pist.* Say'st thou me so ? is that a ton of moys ? Come hither, boy : ask me this slave in French What is his name.

*Boy.* Écoutez : comment êtes-vous appelé ?

*Fr. Sol.* Monsieur le Fer.

*Boy.* He says his name is Master Fer.

*Pist.* Master Fer ! I'll fer him, and firk him, and ferret him : discuss the same in French unto him.

*Boy.* I do not know the French for fer, and ferret, and  
firk.

31

*Pist.* Bid him prepare ; for I will cut his throat.

*Fr. Sol.* Que dit-il, monsieur ?

*Boy.* Il me commande de vous dire que vous faites vous prêt ; car ce soldat ici est disposé tout à cette heure de couper votre gorge.

*Pist.* Owry, cuppele gorge, permafoy,  
Peasant, unless thou give me crowns, brave crowns ;  
Or mangled shalt thou be by this my sword.

*Fr. Sol.* O, je vous supplie, pour l'amour de Dieu, me pardonner ! Je suis gentilhomme de bonne maison : gardez ma vie, et je vous donnerai deux cents écus. 42

*Pist.* What are his words ?

*Boy.* He prays you to save his life : he is a gentleman of a good house ; and for his ransom he will give you two hundred crowns.

*Pist.* Tell him my fury shall abate, and I  
The crowns will take.

*Fr. Sol.* Petit monsieur, que dit-il ?

*Boy.* Encore qu'il est contre son jurement de pardonner aucun prisonnier, néanmoins, pour les écus que vous l'avez promis, il est content de vous donner la liberté, le franchise-ment. 53

*Fr. Sol.* Sur mes genoux je vous donne mille remerciemens ; et je m'estime heureux que je suis tombé entre les mains d'un chevalier, je pense, le plus brave, vaillant, et très distingué seigneur d'Angleterre.

*Pist.* Expound unto me, boy.

*Boy.* He gives you, upon his knees, a thousand thanks ; and he esteems himself happy that he hath fallen into the hands of one, as he thinks, the most brave, valorous, and thrice-worthy signieur of England. 62

*Pist.* As I suck blood, I will some mercy show.

Follow me !

*Boy.* Suivez-vous le grand capitaine. [Exeunt *Pistol*, and *French Soldier*.] I did never know so full a voice issue from so empty a heart : but the saying is true, 'The empty

vessel makes the greatest sound.' Bardolph and Nym had ten times more valour than this roaring devil i' the old play, that every one may pare his nails with a wooden dagger ; and they are both hanged ; and so would this be, if he durst steal any thing adventurously. I must stay with the lackeys, with the luggage of our camp : the French might have a good prey of us, if he knew of it ; for there is none to guard it but boys.

[Exit.

SCENE V. *Another part of the field.*

*Enter CONSTABLE, ORLEANS, BOURBON, DAUPHIN, and RAMBURES.*

*Con.* O diable !

*Orl.* O seigneur ! le jour est perdu, tout est perdu !

*Dau.* Mort de ma vie ! all is confounded, all !

Reproach and everlasting shame

Sits mocking in our plumes. O méchante fortune !

Do not run away. [A short alarum.

*Con.* Why, all our ranks are broke.

*Dau.* O perdurable shame ! let's stab ourselves.

Be these the wretches that we play'd at dice for ?

*Orl.* Is this the king we sent to for his ransom ?

*Bour.* Shame and eternal shame, nothing but shame ! Let us die in honour : once more back again ;

11

And he that will not follow Bourbon now,

Let him go hence, and with his cap in hand,

Like a base pandar, hold the chamber-door

Whilst by a slave, no gentler than my dog,

His fairest daughter is contaminated.

*Con.* Disorder, that hath spoil'd us, friend us now !

Let us on heaps go offer up our lives.

*Orl.* We are enow yet living in the field

To smother up the English in our throngs,

20

If any order might be thought upon.

*Bour.* The devil take order now ! I 'll to the throng : Let life be short ; else shame will be too long. [Exeunt.

SCENE VI. *Another part of the field.*

*Alarums.* Enter KING HENRY and forces, EXETER, and others.

*K. Hen.* Well have we done, thrice valiant countrymen :  
But all's not done ; yet keep the French the field.

*Exe.* The Duke of York commends him to your majesty.

*K. Hen.* Lives he, good uncle ? thrice within this hour  
I saw him down ; thrice up again, and fighting ;  
From helmet to the spur all blood he was.

*Exe.* In which array, brave soldier, doth he lie,  
Larding the plain ; and by his bloody side,  
Yoke-fellow to his honour-owing wounds,  
The noble Earl of Suffolk also lies.

10

Suffolk first died : and York, all haggled over,  
Comes to him, where in gore he lay insteep'd,  
And takes him by the beard ; kisses the gashes  
That bloodily did yawn upon his face ;  
And cries aloud 'Tarry, dear cousin Suffolk !  
My soul shall thine keep company to heaven ;  
Tarry, sweet soul, for mine, then fly abreast,  
As in this glorious and well-foughten field  
We kept together in our chivalry !'

Upon these words I came and cheer'd him up :  
He smiled me in the face, raught me his hand,  
And, with a feeble gripe, says 'Dear my lord,  
Commend my service to my sovereign.'

20

So did he turn and over Suffolk's neck  
He threw his wounded arm and kiss'd his lips ;  
And so espoused to death, with blood he seal'd  
A testament of noble-ending love.

The pretty and sweet manner of it forced  
Those waters from me which I would have stopp'd ;  
But I had not so much of man in me,  
And all my mother came into mine eyes  
And gave me up to tears.

30

*K. Hen.* I blame you not ;  
 For, hearing this, I must perforce compound  
 With mistful eyes, or they will issue too. [Alarum.  
 But, hark ! what new alarm is this same ?  
 The French have reinforced their scatter'd men :  
 Then every soldier kill his prisoners ;  
 Give the word through. [Exeunt.

SCENE VII. *Another part of the field.*

*Enter FLUELLEN and GOWER.*

*Flu.* Kill the poys and the luggage ! 'tis expressly against  
 the law of arms : 'tis as arrant a piece of knavery, mark you  
 now, as can be offer't ; in your conscience, now, is it not ?

*Gow.* 'Tis certain there's not a boy left alive ; and the  
 cowardly rascals that ran from the battle ha' done this  
 slaughter : besides, they have burned and carried away all  
 that was in the king's tent ; wherefore the king, most  
 worthily, hath caused every soldier to cut his prisoner's  
 throat. O, 'tis a gallant king !

*Flu.* Ay, he was born at Monmouth, Captain Gower.  
 What call you the town's name where Alexander the Pig  
 was born !

12

*Gow.* Alexander the Great.

*Flu.* Why, I pray you, is not pig great ? the pig, or the  
 great, or the mighty, or the huge, or the magnanimous, are  
 all one reckonings, save the phrase is a little variations.

*Gow.* I think Alexander the Great was born in Macedon :  
 his father was called Philip of Macedon, as I take it.

*Flu.* I think it is in Macedon where Alexander is born.  
 I tell you, captain, if you look in the maps of the 'orl'd, I  
 warrant you sall find, in the comparisons between Macedon  
 and Monmouth, that the situations, look you, is both alike.  
 There is a river in Macedon ; and there is also moreover  
 a river at Monmouth : it is called Wye at Monmouth ; but  
 it is out of my prains what is the name of the other river ;

but 'tis all one, 'tis alike as my fingers is to my fingers, and there is salmons in both. If you mark Alexander's life well, Harry of Monmouth's life is come after it indifferent well ; for there is figures in all things. Alexander, God knows, and you know, in his rages, and his furies, and his wraths, and his cholers, and his moods, and his displeasures, and his indignations, and also being a little intoxicates in his prains, did, in his ales and his angers, look you, kill his best friend, Cleitus.

34

*Gow.* Our king is not like him in that : he never killed any of his friends.

*Flu.* It is not well done, mark you now, to take the tales out of my mouth, ere it is made and finished. I speak but in the figures and comparisons of it : as Alexander killed his friend Cleitus, being in his ales and his cups ; so also Harry Monmouth, being in his right wits and his good judgements, turned away the fat knight with the great belly-doublet : he was full of jests, and gipes, and knaveries, and mocks ; I have forgot his name.

44

*Gow.* Sir John Falstaff.

*Flu.* That is he : I 'll tell you there is good men born at Monmouth.

*Gow.* Here comes his majesty.

*Alarum* Enter KING HENRY, and forces ; WARWICK, GLOUCESTER, EXETER, and others.

*K. Hen.* I was not angry since I came to France Until this instant. Take a trumpet, herald ;  
Ride thou unto the horsemen on yon hill :  
If they will fight with us, bid them come down,  
Or void the field ; they do offend our sight :  
If they 'll do neither, we will come to them,  
And make them skirr away, as swift as stones  
Enforced from the old Assyrian slings :  
Besides, we 'll cut the throats of those we have,  
And not a man of them that we shall take  
*Shall taste our mercy.* Go and tell them so.

50

## Enter MONTJOY.

*Exe.* Here comes the herald of the French, my liege.

*Glo.* His eyes are humbler than they used to be. 61

*K. Hen.* How now! what means this, herald? know'st thou not

That I have fined these bones of mine for ransom?  
Comest thou again for ransom?

*Mont.* No, great king: .

I come to thee for charitable license,  
That we may wander o'er this bloody field  
To book our dead, and then to bury them;  
To sort our nobles from our common men.  
For many of our princes—woe the while!—  
Lie drown'd and soak'd in mercenary blood; 70  
So do our vulgar drench their peasant limbs  
In blood of princes; and their wounded steeds  
Fret fetlock deep in gore and, with wild rage  
Yerk out their armed heels at their dead masters,  
Killing them twice. O, give us leave, great king,  
To view the field in safety and dispose  
Of their dead bodies!

*K. Hen.* I tell thee truly, herald,  
I know not if the day be ours or no;  
For yet a many of your horsemen peer  
And gallop o'er the field.

*Mont.* The day is yours. 80

*K. Hen.* Praised be God, and not our strength, for it!  
What is this castle call'd that stands hard by?

*Mont.* They call it Agincourt.

*K. Hen.* Then call we this the field of Agincourt,  
Fought on the day of Crispin Crispianus.

*Flu.* Your grandfather of famous memory, an't please  
your majesty, and your great-uncle Edward the Plack Prince  
of Wales, as I have read in the chronicles, fought a most  
*prave pattle here in France.*

*K. Hen.* They did, Fluellen. 90

*Flu.* Your majesty says very true: if your majesties is remembered of it, the Welshmen did good service in a garden where leeks did grow, wearing leeks in their Monmouth caps; which, your majesty know, to this hour is an honourable badge of the service; and I do believe your majesty takes no scorn to wear the leek upon Saint Tavy's day.

*K. Hen.* I wear it for a memorable honour; For I am Welsh, you know, good countryman.

*Flu.* All the waters in Wye cannot wash your majesty's Welsh plood out of your pody, I can tell you that: God bless it and preserve it, as long as it pleases his grace, and his majesty too! 102

*K. Hen.* Thanks, good my countryman.

*Flu.* By Jeshu, I am your majesty's countryman, I care not who know it; I will confess it to all the 'orld: I need not to be ashamed of your majesty, praised be God, so long as your majesty is an honest man.

*K. Hen.* God keep me so! Our heralds go with him: Bring me just notice of the numbers dead On both our parts. Call yonder fellow hither. 110

[*Points to Williams. Exeunt Heralds with Montjoy.*

*Exe.* Soldier, you must come to the king.

*K. Hen.* Soldier, why wearest thou that glove in thy cap?

*Will.* An't please your majesty, 'tis the gage of one that I should fight withal, if he be alive.

*K. Hen.* An Englishman?

*Will.* An't please your majesty, a rascal that swaggered with me last night; who, if alive and ever dare to challenge this glove, I have sworn to take him a box o' th' ear: or if I can see my glove in his cap, which he swore, as he was a soldier, he would wear if alive, I will strike it out soundly.

*K. Hen.* What think you, Captain Fluellen? is it fit this soldier keep his oath? 122

*Flu.* He is a craven and a villain else, an't please your majesty, in my conscience.

*K. Hen.* It may be his enemy is a gentleman of great sort, quite from the answer of his degree.

*Flu.* Though he be as good a gentleman as the devil is, as Lucifer and Belzebub himself, it is necessary, look your grace, that he keep his vow and his oath: if he be perjured, see you now, his reputation is as arrant a villain and a Jack-sauce, as ever his black shoe trod upon God's ground and his earth, in my conscience, la! 132

*K. Hen.* Then keep thy vow, sirrah, when thou meetest the fellow.

*Will.* So I will, my liege, as I live.

*K. Hen.* Who servest thou under?

*Will.* Under Captain Gower, my liege.

*Flu.* Gower is a good captain, and is good knowledge and literatured in the wars.

*K. Hen.* Call him hither to me, soldier. 140

*Will.* I will, my liege.

[Exit.]

*K. Hen.* Here, Fluellen; wear thou this favour for me and stick it in thy cap: when Alençon and myself were down together, I plucked this glove from his helm: if any man challenge this, he is a friend to Alençon, and an enemy to our person; if thou encounter any such, apprehend him, an thou dost me love.

*Flu.* Your grace doo's me as great honours as can be desired in the hearts of his subjects: I would fain see the man, that has but two legs, that shall find himself aggrieved at this glove; that is all; but I would fain see it once, an please God of his grace that I might see. 152

*K. Hen.* Knowest thou Gower?

*Flu.* He is my dear friend, an please you.

*K. Hen.* Pray thee, go seek him, and bring him to my tent.

*Flu.* I will fetch him.

[Exit.]

*K. Hen.* My Lord of Warwick, and my brother Gloucester,

*Follow Fluellen closely at the heels:*

The glove which I have given him for a favour 160  
 May haply purchase him a box o' th' ear ;  
 It is the soldier's ; I by bargain should  
 Wear it myself. Follow, good cousin Warwick :  
 If that the soldier strike him, as I judge  
 By his blunt bearing he will keep his word,  
 Some sudden mischief may arise of it ;  
 For I do know Fluellen valiant  
 And, touch'd with choler, hot as gunpowder,  
 And quickly will return an injury :  
 Follow, and see there be no harm between them. 170  
 Go you with me, uncle of Exeter. [Exeunt.]

SCENE VIII. *Before KING HENRY'S pavilion.*

*Enter GOWER and WILLIAMS.*

*Will.* I warrant it is to knight you, captain.

*Enter FLUELLEN.*

*Flu.* God's will and his pleasure, captain, I beseech you now, come apace to the king : there is more good toward you peradventure than is in your knowledge to dream of.

*Will.* Sir, know you this glove ?

*Flu.* Know the glove ! I know the glove is a glove.

*Will.* I know this ; and thus I challenge it.

[Strikes him.]

*Flu.* 'Sblood ! an arrant traitor as any is in the universal world, or in France, or in England !

*Gow.* How now, sir ! you villain !

10

*Will.* Do you think I 'll be forsown ?

*Flu.* Stand away, Captain Gower ; I will give treason his payment into plows, I warrant you.

*Will.* I am no traitor.

*Flu.* That's a lie in thy throat. I charge you in his majesty's name, apprehend him : he's a friend of the Duke *Alençon's.*

*Enter WARWICK and GLOUCESTER.*

*War.* How now, how now ! what's the matter ?

*Flu.* My Lord of Warwick, here is—praised be God for it !—a most contagious treason come to light, look you, as you shall desire in a summer's day. Here is his majesty. 21

*Enter KING HENRY and EXETER.*

*K. Hen.* How now ! what's the matter ?

*Flu.* My liege, here is a villain and a traitor, that, look your grace, has struck the glove which your majesty is take out of the helmet of Alençon.

*Will.* My liege, this was my glove ; here is the fellow of it ; and he that I gave it to in change promised to wear it in his cap : I promised to strike him, if he did : I met this man with my glove in his cap, and I have been as good as my word. 30

*Flu.* Your majesty hear now, saving your majesty's manhood, what an arrant, rascally, beggarly, lousy knave it is : I hope your majesty is pear me testimony and witness, and will avouchment, that this is the glove of Alençon, that your majesty is give me ; in your conscience, now.

*K. Hen.* Give me thy glove, soldier : look, here is the fellow of it.

'Twas I, indeed, thou promised'st to strike ;  
And thou hast given me most bitter terms.

*Flu.* And please your majesty, let his neck answer for it, if there is any martial law in the world. 41

*K. Hen.* How canst thou make me satisfaction ?

*Will.* All offences, my lord, come from the heart : never came any from mine that might offend your majesty.

*K. Hen.* It was ourself thou didst abuse.

*Will.* Your majesty came not like yourself : you appeared to me but as a common man ; witness the night, your garment, your lowliness ; and what your highness suffered under that shape, I beseech you take it for your own fault and not mine : for had you been as I took you for, I made no offence ; therefore, I beseech your highness, pardon me.

*K. Hen.* Here, uncle Exeter, fill this glove with crowns,  
And give it to this fellow. Keep it, fellow ; 53  
And wear it for an honour in thy cap  
Till I do challenge it. Give him the crowns :  
And, captain, you must needs be friends with him.

*Flu.* By this day and this light, the fellow has mettle enough in his belly. Hold, there is twelve pence for you ; and I pray you to serve God, and keep you out of prawls, and prabbles, and quarrels, and dissensions, and, I warrant you, it is the better for you. 61

*Will.* I will none of your money.

*Flu.* It is with a good will ; I can tell you, it will serve you to mend your shoes : come, wherefore should you be so bashful ? your shoes is not so good : 'tis a good siling, I warrant you, or I will change it.

### *Enter an English Herald.*

*K. Hen.* Now, herald, are the dead number'd?

*Her.* Here is the number of the slaughter'd French.

*K. Hen.* What prisoners of good sort are taken, uncle?

*Exe.* Charles Duke of Orleans, nephew to the king; John Duke of Bourbon, and Lord Bouciqualt: 71  
Of other lords and barons, knights and squires,  
Full fifteen hundred, besides common men.

*K. Hen.* This note doth tell me of ten thousand French  
That in the field lie slain : of princes, in this number,  
And nobles bearing banners, there lie dead  
One hundred twenty-six : added to these,  
Of knights, esquires, and gallant gentlemen,  
Eight thousand and four hundred ; of the which,  
Five hundred were but yesterday dubb'd knights : 80  
So that, in these ten thousand they have lost,  
There are but sixteen hundred mercenaries ;  
The rest are princes, barons, lords, knights, squires,  
And gentlemen of blood and quality.  
The names of those their nobles that lie dead :  
*Charles Delabreth, high constable of France ;*

Jacques of Chatillon, admiral of France ;  
 The master of the cross-bows, Lord Rambures ;  
 Great Master of France, the brave Sir Guichard Dolphin,  
 John Duke of Alençon, Anthony Duke of Brabant, 90  
 The brother to the Duke of Burgundy,  
 And Edward Duke of Bar : of lusty earls,  
 Grandpré and Roussi, Fauconberg and Foix,  
 Beaumont and Marle, Vaudemont and Lestrale.  
 Here was a royal fellowship of death !  
 Where is the number of our English dead !

*[Herald shews him another paper.]*

Edward the Duke of York, the Earl of Suffolk,  
 Sir Richard Ketly, Davy Gam, esquire :  
 None else of name ; and of all other men  
 But five and twenty. O God, thy arm was here ; 100  
 And not to us, but to thy arm alone,  
 Ascribe we all ! When, without stratagem,  
 But in plain shock and even play of battle,  
 Was ever known so great and little loss  
 On one part and on the other ? Take it, God,  
 For it is none but thine !

*Exe.*

'Tis wonderful !

*K. Hen.* Come, go we in procession to the village :  
 And be it death proclaimed through our host  
 To boast of this or take that praise from God  
 Which is his only. 110

*Flu.* Is it not lawful, an please your majesty, to tell how  
 many is killed ?

*K. Hen.* Yes, captain ; but with this acknowledgement,  
 That God fought for us.

*Flu.* Yes, my conscience, he did us great good.

*K. Hen.* Do we all holy rites ;  
 Let there be sung 'Non nobis' and 'Te Deum' ;  
 The dead with charity enclosed in clay :  
 And then to Calais ; and to England then ;  
 Where ne'er from France arrived more happy men. 120

*\Exeunt.*

## ACT V.

## PROLOGUE.

*Enter Chorus.*

*Chor.* Vouchsafe to those that have not read the story,  
That I may prompt them: and of such as have,  
I humbly pray them to admit the excuse  
Of time, of numbers and due course of things,  
Which cannot in their huge and proper life  
Be here presented. Now we bear the king  
Toward Calais: grant him there; there seen,  
Heave him away upon your winged thoughts  
Athwart the sea. Behold, the English beach  
Pales in the flood with men, with wives and boys, 10  
Whose shouts and claps out-voice the deep-mouth'd sea,  
Which like a mighty whiffler 'fore the king  
Seems to prepare his way: so let him land,  
And solemnly see him set on to London.  
So swift a pace hath thought that even now  
You may imagine him upon Blackheath;  
Where that his lords desire him to have borne  
His bruised helmet and his bended sword  
Before him through the city: he forbids it,  
Being free from vainness and self-glorious pride; 20  
Giving full trophy, signal and ostent  
Quite from himself to God. But now behold,  
In the quick forge and working-house of thought,  
How London doth pour out her citizens!  
The mayor and all his brethren in best sort,  
Like to the senators of the antique Rome,  
With the plebeians swarming at their heels,  
Go forth and fetch their conquering Cæsar in:  
As, by a lower but loving likelihood,

Were now the general of our gracious empress, 30  
 As in good time he may, from Ireland coming,  
 Bringing rebellion broached on his sword,  
 How many would the peaceful city quit,  
 To welcome him ! much more, and much more cause,  
 Did they this Harry. Now in London place him ;  
 As yet the lamentation of the French  
 Invites the King of England's stay at home ;  
 The emperor's coming in behalf of France,  
 To order peace between them ; and omit  
 All the occurrences, whatever chanced, 40  
 Till Harry's back-return again to France :  
 There must we bring him ; and myself have play'd  
 The interim, by remembering you 'tis past.  
 Then brook abridgement, and your eyes advance,  
 After your thoughts, straight back again to France. [Exit.

SCENE I. *France. The English camp.**Enter FLUELLEN and GOWER.*

*Gow.* Nay, that 's right ; but why wear you your leek to-day ? Saint Davy's day is past.

*Flu.* There is occasions and causes why and wherefore in all things : I will tell you, asse my friend, Captain Gower : the rascally, scauld, beggarly, lousy, praggling knave, Pistol, which you and yourself and all the world know to be no better than a fellow, look you now, of no merits, he is come to me and brings me pread and salt yesterday, look you, and bid me eat my leek : it was in a place where I could not breed no contention with him ; but I will be so bold as to wear it in my cap till I see him once again, and then I will tell him a little piece of my desires. 12

*Enter PISTOL.*

*Gow.* Why, here he comes, swelling like a turkey-cock.

*Flu.* 'Tis no matter for his swellings nor his turkey-cocks.

God bless you, Aunchient Pistol! you scurvy, lousy knave,  
God bless you!

*Pist.* Ha! art thou bedlam? dost thou thirst, base  
Trojan,  
To have me fold up Parca's fatal web?  
Hence! I am qualmish at the smell of leek. 19

*Flu.* I peseech you heartily, scurvy, lousy knave, at my  
desires, and my requests, and my petitions, to eat, look you,  
this leek: because, look you, you do not love it, nor your  
affections and your appetites and your digestions doo's not  
agree with it, I would desire you to eat it.

*Pist.* Not for Cadwallader and all his goats.

*Flu.* There is one goat for you. [Strikes him.] Will you  
be so good, scauld knave, as eat it?

*Pist.* Base Trojan, thou shalt die.

*Flu.* You say very true, scauld knave, when God's will  
is: I will desire you to live in the mean time, and eat your  
victuals: come, there is sauce for it. [Strikes him.] You  
called me yesterday mountain-squire; but I will make you  
to-day a squire of low degree. I pray you, fall to: if you  
can mock a leek, you can eat a leek. 34

*Gow.* Enough, captain: you have astonished him.

*Flu.* I say, I will make him eat some part of my leek,  
or I will peat his pate four days. Bite, I pray you; it is  
good for your green wound and your bloody coxcomb.

*Pist.* Must I bite?

*Flu.* Yes, certainly, and out of doubt and out of question  
too, and ambiguities. 41

*Pist.* By this leek, I will most horribly revenge: I eat  
and eat, I swear—

*Flu.* Eat, I pray you: will you have some more sauce to  
your leek? there is not enough leek to swear by.

*Pist.* Quiet thy cudgel; thou dost see I eat.

*Flu.* Much good do you, scauld knave, heartily. Nay,  
pray you, throw none away; the skin is good for your broken

coxcomb. When you take occasions to see leeks hereafter, I pray you, mock at 'em ; that is all. 50

*Pist.* Good.

*Flu.* Ay, leeks is good : hold you, there is a groat to heal your pate.

*Pist.* Me a groat !

*Flu.* Yes, verily and in truth, you shall take it ; or I have another leek in my pocket, which you shall eat.

*Pist.* I take thy groat in earnest of revenge.

*Flu.* If I owe you any thing, I will pay you in cudgels : you shall be a woodmonger, and buy nothing of me but cudgels. God b' wi' you, and keep you, and heal your pate.

[*Exit.*]

*Pist.* All hell shall stir for this. 61

*Gow.* Go, go ; you are a counterfeit cowardly knave. Will you mock at an ancient tradition, begun upon an honourable respect, and worn as a memorable trophy of predeceased valour and dare not avouch in your deeds any of your words ? I have seen you gleeking and galling at this gentleman twice or thrice. You thought, because he could not speak English in the native garb, he could not therefore handle an English cudgel : you find it otherwise ; and henceforth let a Welsh correction teach you a good English condition. Fare ye well. [Exit.]

*Pist.* Doth Fortune play the huswife with me now ? News have I, that my Nell is dead i' the spital 73  
Of malady of France ;  
And there my rendezvous is quite cut off.  
Old I do wax ; and from my weary limbs  
Honour is cudgelled. Well, bawd I'll turn,  
And something lean to cutpurse of quick hand.  
To England will I steal, and there I'll steal :  
And patches will I get unto these cudgell'd scars, 80  
And swear I got them in the Gallia wars. [Exit.]

SCENE II. *France. A royal palace.*

*Enter, at one door, KING HENRY, EXETER, BEDFORD, GLOUCESTER, WARWICK, WESTMORELAND, and other Lords; at another, the FRENCH KING, QUEEN ISABEL, the PRINCESS KATHARINE, ALICE and other Ladies; the DUKE OF BURGUNDY, and his train.*

*K. Hen.* Peace to this meeting, wherefore we are met!  
Unto our brother France, and to our sister,  
Health and fair time of day; joy and good wishes  
To our most fair and princely cousin Katharine;  
And, as a branch and member of this royalty,  
By whom this great assembly is contrived,  
We do salute you, Duke of Burgundy;  
And, princes French, and peers, health to you all!

*Fr. King.* Right joyous are we to behold your face,  
Most worthy brother England; fairly met: 10  
So are you, princes English, every one.

*Q. Isa.* So happy be the issue, brother England,  
Of this good day and of this gracious meeting,  
As we are now glad to behold your eyes;  
Your eyes, which hitherto have borne in them  
Against the French, that met them in their bent,  
The fatal balls of murdering basilisks:  
The venom of such looks, we fairly hope,  
Have lost their quality, and that this day  
Shall change all griefs and quarrels into love. 20

*K. Hen.* To cry amen to that, thus we appear.

*Q. Isa.* You English princes all, I do salute you.

*Bur.* My duty to you both, on equal love,  
Great Kings of France and England! That I have labour'd,  
With all my wits, my pains and strong endeavours,  
To bring your most imperial majesties  
Unto this bar and royal interview,  
Your mightiness on both parts best can witness.  
*Since then my office hath so far prevail'd*

That, face to face and royal eye to eye,  
 You have congregated, let it not disgrace me,  
 If I demand, before this royal view,  
 What rub or what impediment there is,  
 Why that the naked, poor and mangled Peace,  
 Dear nurse of arts, plenties and joyful births,  
 Should not in this best garden of the world  
 Our fertile France, put up her lovely visage?  
 Alas, she hath from France too long been chased,  
 And all her husbandry doth lie on heaps,  
 Corrupting in it own fertility.

30

Her vine, the merry cheerer of the heart,  
 Unpruned dies; her hedges even-pleach'd,  
 Like prisoners wildly overgrown with hair,  
 Put forth disorder'd twigs; her fallow leas  
 The darnel, hemlock and rank fumitory  
 Doth root upon, while that the coulter rusts.  
 That should deracinate such savagery;  
 The even mead, that erst brought sweetly forth  
 The freckled cowslip, burnet and green clover,  
 Wanting the scythe, all uncorrected, rank,  
 Conceives by idleness and nothing teems  
 But hateful docks, rough thistles, kecksies, burs,  
 Losing both beauty and utility.

40

And as our vineyards, fallows, meads and hedges  
 Defective in their natures, grow to wildness,  
 Even so our houses and ourselves and children  
 Have lost, or do not learn for want of time,  
 The sciences that should become our country;  
 But grow like savages,—as soldiers will  
 That nothing do but meditate on blood,—  
 To swearing and stern looks, defused attire  
 And every thing that seems unnatural.  
 Which to reduce into our former favour  
 You are assembled: and my speech entreats  
 That I may know the let, why gentle Peace  
*Should not expel these inconveniences*  
*And bless us with her former qualities.*

50

60

*K. Hen.* If, Duke of Burgundy, you would the peace,  
 Whose want gives growth to the imperfections  
 Which you have cited, you must buy that peace      70  
 With full accord to all our just demands ;  
 Whose tenours and particular effects  
 You have enscheduled briefly in your hands.

*Bur.* The king hath heard them ; to the which as yet  
 There is no answer made.

*K. Hen.* Well then the peace,  
 Which you before so urged, lies in his answer.

*Fr. King.* I have but with a cursorary eye  
 O'erglanced the articles : pleaseth your grace  
 To appoint some of your council presently  
 To sit with us once more, with better heed      80  
 To re-survey them, we will suddenly  
 Pass our accept and peremptory answer.

*K. Hen.* Brother, we shall. Go, uncle Exeter,  
 And brother Clarence, and you, brother Gloucester,  
 Warwick and Huntingdon, go with the king ;  
 And take with you free power to ratify,  
 Augment, or alter, as your wisdoms best  
 Shall see advantageable for our dignity,  
 Any thing in or out of our demands,  
 And we'll consign thereto. Will you, fair sister,      90  
 Go with the princes, or stay here with us ?

*Q. Isa.* Our gracious brother, I will go with them :  
 Happly a woman's voice may do some good,  
 When articles too nicely urged be stood on.

*K. Hen.* Yet leave our cousin Katharine here with us :  
 She is our capital demand, comprised  
 Within the fore-rank of our articles.

*Q. Isa.* She hath good leave.

[*Exeunt all except Henry, Katharine, and Alice.*

*K. Hen.* Fair Katharine, and most fair,  
 Will you vouchsafe to teach a soldier terms  
 Such as will enter at a lady's ear      100  
 And plead his love-suit to her gentle heart ?

*Kath.* Your majesty shall mock at me ; I cannot speak your England.

*K. Hen.* O fair Katharine, if you will love me soundly with your French heart, I will be glad to hear you confess it brokenly with your English tongue. Do you like me, Kate ?

*Kath.* Pardonnez-moi, I cannot tell vat is 'like me.'

*K. Hen.* An angel is like you, Kate, and you are like an angel. 110

*Kath.* Que dit-il ? que je suis semblable à les anges ?

*Alice.* Oui, vraiment, sauf votre grace, ainsi dit-il.

*K. Hen.* I said so, dear Katharine ; and I must not blush to affirm it.

*Kath.* O bon Dieu ! les langues des hommes sont pleines de tromperies.

*K. Hen.* What says she, fair one ? that the tongues of men are full of deceits ?

*Alice.* Oui, dat de tongues of de mans is be full of deceits : dat is de princess. 120

*K. Hen.* The princess is the better Englishwoman. I' faith, Kate, my wooing is fit for thy understanding : I am glad thou canst speak no better English ; for, if thou couldst, thou wouldest find me such a plain king that thou wouldest think I had sold my farm to buy my crown. I know no ways to mince it in love, but directly to say 'I love you : ' then if you urge me farther than to say 'do you in faith ? ' I wear out my suit. Give me your answer ; i' faith, do : and so clap hands and a bargain : how say you, lady ?

*Kath.* Sauf votre honneur, me understand vell. 130

*K. Hen.* Marry, if you would put me to verses or to dance for your sake, Kate, why you undid me : for the one, I have neither words nor measure, and for the other, I have no strength in measure, yet a reasonable measure in strength. If I could win a lady at leap-frog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into

a wife. Or if I might buffet for my love, or bound my horse for her favours, I could lay on like a butcher and sit like a jack-an-apes, never off. But, before God, Kate, I cannot look greenly nor gasp out my eloquence, nor I have no cunning in protestation ; only down-right oaths, which I never use till urged, nor never break for urging. If thou canst love a fellow of this temper, Kate, whose face is not worth sun-burning, that never looks in his glass for love of any thing he sees there, let thine eye be thy cook. I speak to thee plain soldier : if thou canst love me for this, take me ; if not, to say to thee that I shall die, is true ; but for thy love, by the Lord, no ; yet I love thee too. And while thou livest, dear Kate, take a fellow of plain and uncoined constancy ; for he perforce must do thee right, because he hath not the gift to woo in other places : for these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out again. What ! a speaker is but a prater ; a rhyme is but a ballad. A good leg will fall ; a straight back will stoop ; a black beard will turn white ; a curled pate will grow bald ; a fair face will wither ; a full eye will wax hollow : but a good heart, Kate, is the sun and the moon ; or rather the sun and not the moon ; for it shines bright and never changes, but keeps his course truly. If thou would have such a one, take me ; and take me, take a soldier ; take a soldier, take a king. And what sayest thou then to my love ? speak, my fair, and fairly, I pray thee.

164

*Kath.* Is it possible dat I sould love de enemy of France ?

*K. Hen.* No ; it is not possible you should love the enemy of France, Kate : but, in loving me, you should love the friend of France ; for I love France so well that I will not part with a village of it ; I will have it all mine : and, Kate, when France is mine and I am yours, then yours is France and you are mine.

172

*Kath.* I cannot tell vat is dat.

*K. Hen.* No, Kate ? I will tell thee in French ; which I

am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shoo<sup>k</sup> off. Je quand sur le possession de France, et quand vous avez le possession de moi,—let me see, what then? Saint Denis be my speed!—donc votre est France et vous êtes mienne. It is as easy for me, Kate, to conquer the kingdom as to speak so much more French: I shall never move thee in French, unless it be to laugh at me. 182

*Kath.* Sauf votre honneur, le François que vous parlez, il est meilleur que l'Anglois lequel je parle.

*K. Hen.* No, faith, is't not, Kate: but thy speaking of my tongue, and I thine, most truly-falsely, must needs be granted to be much at one. But, Kate, dost thou understand thus much English, canst thou love me?

*Kath.* I cannot tell. 189

*K. Hen.* Can any of your neighbours tell, Kate? I'll ask them. Come, I know thou lovest me: and at night, when you come into your closet, you'll question this gentlewoman about me; and I know, Kate, you will to her dispraise those parts in me that you love with your heart: but, good Kate, mock me mercifully; the rather, gentle princess, because I love thee cruelly. If ever thou beest mine, Kate, as I have a saving faith within me tells me thou shalt, I get thee with scambling, and thou must therefore needs prove a good soldier-breeder: shall not thou and I, between Saint Denis and Saint George, compound a boy, half French, half English, that shall go to Constantinople and take the Turk by the beard? shall we not? what sayest thou, my fair flower-de-luce? 203

*Kath.* I do not know dat.

*K. Hen.* No; 'tis hereafter to know, but now to promise: do but now promise, Kate, you will endeavour for your French part of such a boy; and for my English moiety take the word of a king and a bachelor. How answer you, la plus belle Katharine du monde, mon très cher et devin déesse?

210

*Kath.* Your majestee ave fausse French enough to  
deceive de most sage demoiselle dat is en France.

*K. Hen.* Now, fie upon my false French ! By mine honour, in true English, I love thee, Kate : by which honour I dare not swear thou lovest me ; yet my blood begins to flatter me that thou dost, notwithstanding the poor and untempering effect of my visage. Now, beshrew my father's ambition ! he was thinking of civil wars when he got me : therefore was I created with a stubborn outside, with an aspect of iron, that, when I come to woo ladies, I fright them. But, in faith, Kate, the elder I wax, the better I shall appear : my comfort is, that old age, that ill layer up of beauty, can do no more spoil upon my face : thou hast me, if thou hast me, at the worst ; and thou shalt wear me, if thou wear me, better and better : and therefore tell me, most fair Katharine, will you have me ? Put off your maiden blushes ; avouch the thoughts of your heart with the looks of an empress ; take me by the hand, and say 'Harry of England, I am thine : ' which word thou shalt no sooner bless mine ear withal, but I will tell thee aloud 'England is thine, Ireland is thine, France is thine, and Henry Plantagenet is thine ; ' who, though I speak it before his face, if he be not fellow with the best king, thou shalt find the best king of good fellows. Come, your answer in broken music ; for thy voice is music and thy English broken ; therefore, queen of all, Katharine, break thy mind to me in broken English ; wilt thou have me ?

*Kath.* Dat is as it sall please de roi mon père.

*K. Hen.* Nay, it will please him well, Kate ; it shall please him, Kate. 240

*Kath.* Den it sall also content me.

*K. Hen.* Upon that I kiss your hand, and I call you my queen.

*Kath.* Laissez, mon seigneur, laissez, laissez : ma foi, je ne veux point que vous abaissiez votre grandeur en baissant la main d'une de votre seigneurie indigne serviteur ; excusez-moi, je vous supplie, mon très-puissant seigneur.

*K. Hen.* Then I will kiss your lips, Kate.

*Kath.* Les dames et demoiselles pour être baisées devant leur noces, il n'est pas la coutume de France. 250

*K. Hen.* Madam my interpreter, what says she?

*Alice.* Dat it is not be de fashion pour les ladies of France,—I cannot tell vat is baiser en Anglisch.

*K. Hen.* To kiss.

*Alice.* Your majesty entendre bettre que moi.

*K. Hen.* It is not a fashion for the maids in France to kiss before they are married, would she say?

*Alice.* Oui, vraiment. 258

*K. Hen.* O Kate, nice customs curtsy to great kings. Dear Kate, you and I cannot be confined within the weak list of a country's fashion : we are the makers of manners, Kate ; and the liberty that follows our places stops the mouth of all find-faults ; as I will do yours, for upholding the nice fashion of your country in denying me a kiss : therefore, patiently and yielding. [Kissing her.] You have witchcraft in your lips, Kate : there is more eloquence in a sugar touch of them than in the tongues of the French council ; and they should sooner persuade Harry of England than a general petition of monarchs. Here comes your father. 270

*Re-enter the FRENCH KING and his QUEEN, BURGUNDY, and other Lords.*

*Bur.* God save your majesty ! my royal cousin, teach you our princess English ?

*K. Hen.* I would have her learn, my fair cousin, how perfectly I love her ; and that is good English.

*Bur.* Is she not apt ?

*K. Hen.* Our tongue is rough, coz, and my condition is not smooth ; so that, having neither the voice nor the heart of flattery about me, I cannot so conjure up the spirit of love in her, that he will appear in his true likeness. 279

*Bur.* Pardon the frankness of my mirth, if I answer you for that. If you would conjure in her, you must make a

circle ; if conjure up love in her in his true likeness, he must appear naked and blind. Can you blame her then, being a maid yet rosed over with the virgin crimson of modesty, if she deny the appearance of a naked blind boy in her naked seeing self ? It were, my lord, a hard condition for a maid to consign to.

*K. Hen.* Yet they do wink and yield, as love is blind and enforces.

*Bur.* They are then excused, my lord, when they see not what they do. 291

*K. Hen.* Then, good my lord, teach your cousin to consent winking.

*Bur.* I will wink on her to consent, my lord, if you will teach her to know my meaning : for maids, well summered and warm kept, are like flies at Bartholomew-tide, blind, though they have their eyes ; and then they will endure handling, which before would not abide looking on.

*K. Hen.* This moral ties me over to time and a hot summer ; and so I shall catch the fly, your cousin, in the latter end and she must be blind too. 301

*Bur.* As love is, my lord, before it loves.

*K. Hen.* It is so : and you may, some of you, thank love for my blindness, who cannot see many a fair French city for one fair French maid that stands in my way.

*Fr. King.* Yes, my lord, you see them perspectively, the cities turned into a maid ; for they are all girdled with maiden walls that war hath never entered.

*K. Hen.* Shall Kate be my wife ?

*Fr. King.* So please you. 310

*K. Hen.* I am content ; so the maiden cities you talk of may wait on her : so the maid that stood in the way for my wish shall show me the way to my will.

*Fr. King.* We have consented to all terms of reason.

*K. Hen.* Is 't so, my lords of England ?

*West.* The king hath granted every article

His daughter first, and then in sequel all,  
According to their firm proposed natures.

*Exe.* Only he hath not yet subscribed this: Where your majesty demands, that the King of France, having any occasion to write for matter of grant, shall name your highness in this form and with this addition, in French, *Notre très-cher fils Henri, Roi d'Angleterre, Héritier de France*; and thus in Latin, *Præclarissimus filius noster Henricus, Rex Angliæ, et Hæres Franciæ*.

*Fr. King.* Nor this I have not, brother, so denied,  
But your request shall make me let it pass.

*K. Hen.* I pray you then, in love and dear alliance,  
Let that one article rank with the rest;  
And thereupon give me your daughter. 330

*Fr. King.* Take her, fair son, and from her blood  
raise up  
Issue to me; that the contending kingdoms  
Of France and England, whose very shores look pale  
With envy of each other's happiness,  
May cease their hatred, and this dear conjunction  
Plant neighbourhood and Christian-like accord  
In their sweet bosoms, that never war advance  
His bleeding sword 'twixt England and fair France.

*All.* Amen! 339

*K. Hen.* Now, welcome, Kate: and bear me witness all,  
That here I kiss her as my sovereign queen. [Flourish.]

*Q. Isa.* God, the best maker of all marriages,  
Combine your hearts in one, your realms in one!  
As man and wife, being two, are one in love,  
So be there 'twixt your kingdoms such a spousal,  
That never may ill office, or fell jealousy,  
Which troubles oft the bed of blessed marriage,  
Thrust in between the paction of these kingdoms,  
To make divorce of their incorporate league;  
That English may as French, French Englishmen, 350  
*Receive each other.* God speak this Amen!

*All.* Amen!

*K. Hen.* Prepare we for our marriage : on which day,  
My Lord of Burgundy, we'll take your oath,  
And all the peers', for surety of our leagues.  
Then shall I swear to Kate, and you to me ;  
And may our oaths well kept and prosperous be !

[*Sennet. Exeunt.*

### EPILOGUE.

*Enter Chorus.*

*Chor.* Thus far, with rough and all-unable pen,  
Our bending author hath pursued the story,  
In little room confining mighty men,  
Mangling by starts the full course of their glory.  
Small time, but in that small most greatly lived  
This star of England : Fortune made his sword ;  
By which the world's best garden he achieved,  
And of it left his son imperial lord.  
Henry the Sixth, in infant bands crown'd King  
Of France and England, did this king succeed ; 10  
Whose state so many had the managing,  
That they lost France and made his England bleed :  
Which oft our stage hath shown ; and, for their sake,  
In your fair minds let this acceptance take. [*Exit.*



## NOTES.

In the folios the title of the play is 'The Life of Henry the Fist.' It is divided into Acts but not into Scenes. The first Scene however is marked 'Actus Primus. Scæna Prima.' The *Dramatis Personæ* were first given by Rowe; but he included among them the Duke of Clarence, brother to the King, who is introduced in the stage direction of the folios at Act i. Scene 2, though he takes no part in the play, and is only mentioned in v. 2. 84. Rowe also describes the Duke of York as 'uncle' instead of 'cousin' to the King, being the son of Edmund of Langley the King's great-uncle. The Duke of Exeter, Thomas Beaufort, uncle to the King, was at the opening of the play only Earl of Dorset. He was made Duke of Exeter in November 1416.

### *Prologue.*

Enter Chorus. The folios have here simply 'Enter Prologue,' but in subsequent scenes 'Chorus' or 'Enter Chorus.' It was the duty of the Chorus to explain the action of the play, and to fill up with narrative the intervals between the Acts. Hence, in *Hamlet*, iii. 2. 255, Ophelia says, 'You are as good as a chorus, my lord,' when Hamlet had told the King what the play was about, and introduced one of the characters. Compare also *Venus and Adonis*, 360 :

'And all this dumb-play had his acts made plain  
With tears, which, chorus-like, her eyes did rain.'

1. There is no necessity to suppose with Theobald that these lines were in Milton's memory when he wrote the opening of the fourth Book of *Paradise Lost*; or with Warburton that Shakespeare was thinking 'of the Peripatetic system, which imagined several heavens one above another, the last and highest of which was one of fire'; or even with Johnson that there is an allusion 'to the aspiring nature of fire, which, by its levity, at the separation of the chaos, took the highest seat of all the elements.'

4. *the swelling scene*, gradually increasing in interest and grandeur. Compare *Macbeth*, i. 3. 128, where the stage supplies a similar figure:

'Two truths are told,

As happy prologues to the swelling act  
Of the imperial theme.'

7. *Leash'd in like hounds.* The dogs of war,  
 'like greyhounds in the slips,  
 Straining upon the start.' (iii. 1. 31.)

Compare Julius Cæsar, iii. 1. 273. In 1 Henry VI, iv. 2. 11, as Tollet pointed out,

'Lean famine, quartering steel, and climbing fire,'  
 are called the three attendants of Talbot, the English general. Steevens quotes from a speech of Henry V to the inhabitants of Rouen, as given in Holinshed (Chronicles, iii. p. 567) from Hall: 'the goddesse of battell called Bellona, had three handmaidens, euer of necessitie attending vpon her, as blood, fire, and famine.'

8. *But pardon, gentles all.* In the play of Captain Stukeley (Simpson's School of Shakspere, p. 264) the Chorus similarly apologizes to the audience:

'Thus of Alcazar's battle in one day  
 Three kings at once did lose their hapless lives.  
 Your gentle favour must we needs entreat  
 For rude presenting such a royal fight  
 Which more imagination must supply  
 Than all our utmost strength can reach unto.'

Compare also Sidney, Apology for Poetry (ed. Arber), p. 64: 'In the meane time, two Armies flye in, represented with foure swords and bucklers, and then what hard heart will not receive it for a pitched fielde?'

*Ib. gentles*, used in addressing an audience. See ii. prol. 35; Midsummer Night's Dream, v. 1. 128:

'Gentles, perchance you wonder at this show.'

9. *unraised*, wanting in elevation of thought, not like the aspiring muse of fire which the poet invokes.

*Ib. spirits that have dared.* So Staunton. The first three folios have 'Spirits that hath dar'd,' which the fourth folio corrected by reading 'Spirit.' Mr. Stone, in his edition of this play for the New Shakspere Society, considers 'hath' as an example of the southern plural in 'th,' and refers to Dr. Abbott's Shakespeare Grammar, § 334. But with regard to the survival in Shakespeare of the northern plural in 's' or of the southern in 'th' I am still sceptical, and it is curious to observe that in the instance quoted by Dr. Abbott from the first edition of Florio's translation of Montaigne's Essays (1603), p. 32, 'those that through renoune hath ennobled their life,' the later editions of 1613 and 1632 read correctly 'have.' Florio therefore regarded this as one of 'the faults found even by my selfe in the first impression.'

11. *this cockpit.* Here used only as a contemptuous term. But the theatre in Drury Lane called the Phoenix had formerly been a cockpit. See Malone's Historical Account of the English Stage (Shakespeare, ed. 1821, iii. 58 note).

12. *vasty*, vast; a poetical form of the word. See ii. 2. 123, ii. 4. 105, and Merchant of Venice, ii. 7. 41:

‘The Hyrcanian deserts and the *vasty* wilds  
Of wide Arabia.’

Again, 1 Henry IV, iii. 1. 52:

‘I can call spirits from the *vasty* deep.’

Nares quotes from The History of Captain Stukeley (Simpson's School of Shakspere, i. 254):

‘Which makes me therefore pity thee the more  
And sorrow that thy valour should be sunk  
In such a *vasty* unknown sea of arms.’

*Ib. may*, can. See ii. 2. 100, and compare the Prayer Book version of Psalm cxxv. 1: ‘The mount Sion, which may not be removed, but standeth fast for ever.’ And Merchant of Venice, i. 3. 7: ‘May you stead me?’

13. *this wooden O*. The Globe Theatre on Bankside, where this play was probably first acted, was built in 1598 or 1599 by Burbage out of the materials of the older theatre at Shoreditch (see Mr. Rendle's Appendix to Harrison's Description of England, p. xx., printed for the New Shakspere Society). It was of timber and thatched, and though externally octagonal was probably circular inside. Hence Shakespeare calls it a ‘wooden O.’ Compare Antony and Cleopatra, v. 2. 81:

‘His face was as the heavens; and therein stuck  
A sun and moon, which kept their course, and lighted  
The little O, the earth.’

And Midsummer Night's Dream, iii. 2. 188:

‘Fair Helena, who more engilds the night  
Than all yon fiery oes and eyes of light.’

*Ib. the very casques*, the actual helmets. Monck Mason says the expression means ‘the casques only, the casques alone.’ Malone interprets it ‘even the casques or helmets; much less the men by whom they were worn.’ Both these explanations appear to me grotesque. Shakespeare is describing the impossibility of representing a real battle on the stage. For ‘casque’ in the sense of ‘helmet, headpiece,’ compare Coriolanus iv. 7. 43, and Richard II, i. 3. 81:

‘And let thy blows, doubly redoubled,  
Fall like amazing thunder on the casque  
Of thy adverse pernicious enemy.’

14. *affright the air*. Steevens quotes from Prudentius, Psychomachia, 297: ‘Clypeo dum territat auras.’ And for a similar instance of hyperbole we may compare Richard III, v. 3. 341:

‘Amaze the welkin with your broken staves.’

18. *imaginary forces*, powers of imagination. See 1. 25, and Sonnet xxvii. 9:

'Save that my soul's imaginary sight  
Presents thy shadow to my sightless view.'

21. *abutting* is here loosely used in the sense of closely contiguous. Two properties are said to 'abut' one upon the other when nothing separates them. In this case England and France both 'abut' upon the sea. Perhaps Shakespeare uses the word because he had in his mind the figure of two fierce bulls or rams preparing for the conflict.

22. *perilous narrow ocean*, the dangerous though narrow English Channel, known as the 'narrow seas.' Compare Merchant of Venice, ii. 8. 28 :

'In the narrow seas that part  
The French and English, there miscarried  
A vessel of our country richly fraught.'

Some agree with Steevens, who says, '*perilous narrow*, in burlesque and common language, meant no more than *very narrow*.' But in such cases '*perilous*' is used contemptuously, and there is nothing contemptuous intended here.

25. *make imaginary puissance*, imagine an armed force. See l. 18, and for 'puissance,' which is here a trisyllable, see ii. 2. 190, and King John, iii. l. 339 :

'Cousin, go draw our puissance together.'

31. *for the which supply*, for filling up these intervals in the action of the play.

## ACT I.

### Scene I.

The scene is laid in London, because the Chorus at the beginning of the second Act says 'The King is set from London,' from which Malone infers that 'the author intended to make London the place of his first scene.' This is not very certain, and it is at least equally possible that after the meeting of parliament at Leicester, at which the events of the Act took place, the King may be supposed to have returned to London in the interval between the first and second Acts. This parliament was held, according to Hall and Holinshed, on the last day of April in the second year of the King's reign, that is, April 30, 1414. Theobald places the scene in 'An Ante-chamber in the English Court, at Kenilworth,' for according to Holinshed Henry was keeping Lent there, when 'there came to him from Charles Dolphin of France certeine ambassadours, that brought with them a barrell of Paris balles.' (p. 545.)

Enter the Archbishop of Canterbury and the Bishop of Ely. The folios have 'Enter the two Bishops of Canterbury and Ely.' The Archbishop was *Henry Chicheley, bishop of St. David's*, who succeeded Thomas Arundel in the archbishopric in 1414. According to Hall, he had been a Carthusian

monk. The Bishop of Ely at this time was John Fordham, Dean of Wells, who had been made bishop of Durham in 1381 and translated to Ely in 1388.

1. *that self bill*, the selfsame bill. Compare *Merchant of Venice*, i. 1. 148:

'If you please

To shoot another arrow that self way  
Which you did shoot the first.'

And *Richard II*, i. 2. 23:

'That metal, that self mould, that fashion'd thee,  
Made him a man.'

For the description of the bill in question see the Preface.

3. *Was like*, . . . *pass'd*, that is, was likely to have passed and actually would have passed.

4. *scambling*, scuffling, struggling. See v. 2. 198, and *King John*, iv. 3. 146:

'And England now is left  
To tug and scramble, and to part by the teeth  
The unownd interest of proud-swelling state.'

Cotgrave (Fr. Dict.) has, 'Griffe graffe. By hooke or by crooke, squimble squamble, scamblingly, catch that catch may.' Percy identifies 'scambling' with 'scrambling' and quotes from the Household Book of the fifth Earl of Northumberland [p. 80] 'a particular section, appointing the order of service for the *scambling* days in Lent; that is, days on which no regular meals were provided, but every one *scambled*, i. e. *scrambled* and shifted for himself as well as he could.' Compare *Marlowe, Jew of Malta*, i. 1 (ed. Dyce, p. 147):

'I cannot tell; but we have scambled up  
More wealth by far than those that brag of faith;'

where 'scambled up' means hastily scraped together.

5. *question*, discussion, debate.

15. *lazars*. Lazarus, the beggar in the parable (Luke xvi. 19 &c.), gave his name to those who like himself were poor and diseased, and especially to lepers. Cotgrave (Fr. Dict.) has, 'Ladre; com. Leaprous, lazerous; mezeld, scurui.' Compare *Troilus and Cressida*, ii. 3. 36: 'Let thy blood be thy direction till thy death! then if she that lays thee out says thou art a fair corse, I'll be sworn and sworn upon't she never shrouded any but lazars.' The folios have no stop at the end of the verse, but it seems to be required, the three classes mentioned corresponding to 'the poore, impotent, and needie persons,' in the narrative of Holinshed.

19. *A thousand pounds by the year*. Both Hall and Holinshed mention the principal sum. 'And the kyng to haue clerely to his cosers twentie thousande pounds.' (Hall, p. 49.) Shakespeare reckons interest therefore at five per cent., the rate which Bacon in his *Essay of Usury* recommended: 'First therefore, let Usury, in general, be reduced to Five in the Hundred.'

25. Monck Mason quotes from *2 Henry IV*, v. 2. 123, 124:

'My father is gone wild into his grave,  
For in his tomb lie my affections.'

28. *Consideration*, reflection, meditation.

29. See *Genesis* iii.

34. *heady*, headstrong, impetuous. See iii. 3. 32.

*Ib. currance*, the reading of the first folio, changed to 'currant' in the second and third, and to 'current' in the fourth. Whether Shakespeare knew of the French *courrance*, which Cotgrave defines as 'The flux, or laxativenesse of the bodie'; or whether, as seems likely, he invented the word to express 'the action of a current,' is quite uncertain. It may after all be a mere printer's error in consequence of 'scouring' which follows. Johnson supposes that Shakespeare had in his mind the story of Hercules cleansing the Augean stable by turning the river Alpheus, or, as some say, the Peneus into it.

35. *Nor never*. For the double negative compare *A Lover's Complaint*, 182:

'For feasts of love I have been call'd unto,  
Till now did ne'er invite, nor never woo.'

36. *and all at once*. Compare *As You Like It*, iii. 5. 36:

'Who might be your mother,  
That you insult, exult, and all at once,  
Over the wretched?'

But the phrase is not exactly parallel. See the note on that passage in the Clarendon Press edition.

38. *in divinity*. Warburton thought that this was intended as a compliment to James I, who prided himself on his theological knowledge. His theory is founded on the assumption that 'this scene was added after King James's accession to the crown,' and of course falls to the ground if that assumption cannot be maintained. Johnson, with his usual sound common sense, pointed out that Shakespeare's praise of Henry as a warrior was singularly inappropriate to James.

43. *List*, listen to. See *Hamlet*, i. 3. 30:

'If with too credent ear you list his songs.'

45. *any cause of policy*, that is, any political question; not, as Wagner supposes, any matter of foreign policy as distinguished from commonwealth affairs.

47. *that, so that*. See *Julius Cæsar*, i. 1. 50:

'Have you not made an universal shout  
That Tiber trembled underneath her banks.'

48. *a charter'd libertine*. The same figure occurs in *As You Like It*, ii. 7. 48:

‘I must have liberty  
Withal, as large a charter as the wind,  
To blow on whom I please.’

51, 52. *So that . . . theoric.* Henry, who had been no student, must have been taught his theory by his experience of practical life, and not by contemplation or speculation. ‘Art,’ says Johnson, ‘is used by the author for practice, as distinguished from science or theory.’ According to Gower (*Confessio Amantis*, book vii. ed. Pauli, iii. 85), Aristotle divided philosophy into three parts:

‘Whereof the first in speciall  
Is theorie, which is grounded  
On him, which al the worlde hath founded

‘Next of sciences the seconde  
Is rhetorique . . .  
The laste science of the thre  
It is practique, whose office  
The vertu trieth fro the vice,’ &c.

Theobald, who substituted ‘act’ for ‘art,’ took a different view of the word ‘mistress,’ and interpreted the passage thus: ‘The Archbishop has been shewing, what a Master the King was in the Theory of Divinity, War, and Policy: so that it must be expected (as I conceive, he would infer;) that the King should now wed that Theory to Action, and the putting the several parts of his Knowledge into practice.’ But in Aristotle the life of speculation is contrasted with the life of art and practice. In the opening scene of Heywood’s English Traveller (Works, iv. 7) we find ‘practic’ similarly contrasted with ‘theoric’:

‘Oh friend, that I to mine owne Notion  
Had ioyned but your experience; I haue the Theoricke,  
But you the Practicke.’

Shakespeare again uses ‘theoric’ in Othello, i. 1. 24: ‘the bookish theoric’; and All’s Well, iv. 3. 162: ‘The gallant militarist . . . that had the whole theoric of war in the knot of his scarf, and the practice in the chape of his dagger.’

54. *his addiction*, his inclination. Compare Othello, ii. 2. 7: ‘Each man to what sport and revels his addiction leads him.’ To be addicted to anything generally implies in modern language that the object is an unworthy one, but in 1 Corinthians xvi. 15 the household of Stephanas is especially mentioned as having ‘addicted themselves to the ministry of the saints.’

55. *companies*, companions. So in Midsummer Night’s Dream, i. 1. 219: ‘To seek new friends and stranger companies,’ is Theobald’s correction of ‘strange companions; the reading of the *quarto* and *folios*.

57. *And never* (was there) *noted*, &c. For similar ellipses see Abbott's Shakespeare Grammar, § 403.

59. *popularity*, association with the common people. This was noted by Henry's father as a fault in his rival Richard, who (1 Henry IV, iii. 2. 69)

'Grew a companion to the common streets,  
Enfeoff'd himself to popularity.'

Compare 'popular,' iv. 1. 38.

60-62. *The strawberry . . . quality*. Mr. Forbes, in Notes and Queries, 1st Series, vi. 243, pointed out that Montaigne has a similar idea in his Essays (iii. 9). In Florio's translation (p. 581) the passage is thus rendered: 'If it hapned (as some gardners say) that those Roses and Violets are ever the sweeter & more odoriferous, that grow neere vnder Garlike and Onions, forsomuch as they suck and draw all the ill sauours of the ground vnto them,' &c.

64. *which*, that is, contemplation.

66. *crescive*, growing, or having the power of growth. Steevens quotes from Drant's translation of Horace's Art of Poetry (1567):

'As lusty youths of crescive age doe flourishe freshe and grow.'  
In the first three folios the word is spelt 'cressive.'

*Ib. his*, its.

*Ib. faculty* must here mean latent power, and represents Aristotle's *dύvapuσ*. Henry's powers, during his wild life, were still growing and developing, though they had not shewn themselves in action. The Bishop of Ely appears to offer a different solution of the riddle presented by Henry's character from that which the Archbishop propounded. The latter supposed that Henry's theory had been learned from practice, as he was notoriously not given to study. The Bishop, on the other hand, believed that the veil of wildness was only used as a disguise under which Henry's views of men and things were developing unobserved. In this Shakespeare may be giving the result not only of his observation but of his own experience.

73. *swaying*, oscillating; and so, inclining, like the beam of a balance.

74. *the exhibitors*, those who bring forward or introduce a bill. At the parliament held at Leicester, according to Hall (p. 49), many petitions were made, 'Emongest whiche requestes, one was, that a bill exhibited in the parliament holden at Westminster in the .xj. yere of kyng Henry the fourth . . . might now bee well studied.' The marginal note in Holinshed (p. 545) is, 'A bill exhibited to the parlament against the elergie.' In the same technical sense 'exhibit' is used in The Merry Wives of Windsor, ii. 1. 29: 'Why, I'll exhibit a bill in the parliament for the putting down of men.'

76. *Upon our spiritual convocation*. The Archbishop's speech in parliament, according to Hall (p. 52), concluded with these words: 'And to the entent that we your louyng chapleins and obedient subiectes of the spirituallie would shewe our selfes willyng and desiryng to aide you for the recovery of

your auncient right and true title to the croune of France, we haue in our  
spirituall convocation graunted to your highnes such a some of money as  
neuer by no spiritual persons was to any prince before your daies geuen or  
aduanced,' &c.

*Ib.* *Upon*, as the result of.

86. *severals*, details, particulars. Pope reads 'several.'

*Ib.* *unhidden passages*, the open and clear courses by which his title was derived.

87. *some certain*. One of these words is redundant. Compare *i. Henry IV*, iv. 3. 79 :

‘And now forsooth takes on him to reform  
Some certain edicts.’

88. *seat*, throne. See *i. 2. 269*.

91. *upon that instant*, at that moment. For this temporal use of the preposition compare *Hamlet*, i. 1. 6 :

‘You come most carefully upon your hour.’

95. *embassy*, message. See *i. 2. 240*.

### Scene II.

3. The quarto editions begin with this speech, which in them is given to Exeter.

4. *my cousin* is here apparently a title of courtesy. Ralph Nevill, first Earl of Westmoreland, who appears both in the first and second parts of *Henry IV*, though not of royal blood, had for his second wife Lady Joan Beaufort, the only daughter of John of Gaunt and Katharine Swynford. His youngest daughter, Cicely Nevill, 'the Rose of Raby,' married Richard Plantagenet, Duke of York. *Henry V*, in his will made at Southampton 24 July 1415, leaves to Ralph Earl of Westmoreland, 'consanguineo nostro,' a bason and ewer of gold worth a hundred marks.

*Ib.* *we would be resolved*, we desire to be satisfied. Compare *The Tempest*, v. 1. 248 :

‘Single I'll resolve you,  
Which shall to you seem probable, of every  
These happen'd accidents.’

And *Richard III*, iv. 5. 19 :

‘These letters will resolve him of my mind.’

6. *task*, engage, exercise. See *i. 309*.

*Ib.* Enter . . . The folios have 'Enter two Bishops.'

15. *nicely*, by nice and subtle sophistry, as Johnson explains. See *v. 2. 94*.

*Ib.* *charge*, burden. See *i. 283*. Compare *Julius Cæsar*, iii. 3. 2 (Clar. Press. ed.) :

‘And things unluckily charge my fantasy.’

16. *miscreate*, falsely invented, spurious.

19. *in approbation*, in attestation; in proving or making good my title. Compare Cymbeline, i. 4. 134: 'Would I had put my estate and my neighbour's on the approbation of what I have spoke!'

21. *how you impawn our person*, how you pledge or engage us in this matter. Johnson proposed to read 'your person.'

27. *whose wrongs give edge*, &c. Malone's reading. The first folio has 'wrongs gives,' which is altered in the later folios to 'wrong gives.' But in the numerous instances of this printer's error, which has of late years been elevated into a rule of grammar, the mistake is generally if not always in the latter of the two words ending in 's.' For example, in The Tempest, iii. 3. 2, the first folio reads 'My old bones akes.' Similarly in v. 1. 16, it has 'His teares runs downe.' In Winter's Tale, iv. 4. 501, the first folio has  
'For all the sun sees, or

The close earth wombēs, or the profound seas, hides,' which in the later folios is corrected to 'seas hide.' Again, in Cymbeline, iv. 2. 35, 'Th' emperious Seas breeds Monsters,' is the reading of the first folio only. See notes in the Clarendon Press edition of Richard III, ii. 3. 33; iv. 4. 293; v. 3. 262.

28. *That make*. Here all the folios read 'makes,' the final 's' being an error due to the initial letter of the next word.

33. The Archbishop's speech is taken from Holinshed's Chronicle. See Preface.

34. *yourselves, your lives*, &c. Pope, following the quartos, reads, 'your lives, your faith,' &c.

40. *gloze*, interpret, explain as by a gloss or comment. Compare Troilus and Cressida, ii. 2. 165:

'Paris and Troilus, you have both said well,  
And on the cause and question now in hand  
Have glazed, but superficially.'

In the Archbishop's speech as given in Hall (p. 51) we read, 'then may the gloser expound as well that Gaule Belgique is the countrey of Brytaine, as to glose that the lande Salicue is the whole realme and dominion of the croune of Fraunce.'

45. *floods, rivers*. See Joshua xxiv. 2, 'Your fathers dwelt on the other side of the flood in old time'; that is, on the other side of the Euphrates: a passage which has been misunderstood.

*Ib. Elbe*, restored by Capell from Holinshed. The folios have 'Elve,' which is the spelling in Hall.

49. *dishonest*, vicious, unchaste. Shakespeare took the word from Holinshed's second edition. The first edition has 'unhonest,' as Hall, which Capell adopted.

53. *Meisen*. Here again Shakespeare follows Holinshed. Hall has 'Mismie.'

58. *defunction*, death.

61, 64. Shakespeare has taken the dates from Holinshed, and is not responsible for the arithmetic, which cannot be defended.

72. *To find his title with some shewes of truth*, to provide his title with some appearance of truth. Holinshed has only 'to make his title seeme true.' To 'find,' in the sense of 'furnish, supply,' is of common occurrence, and not yet obsolete in colloquial language. For instance, in Sir T. More (Workes, p. 6, col. 2): 'Partely he gaue out to poore folke, partely he bestowed in the byng of a litle lande, to the findinges of him and his howsholde.' Again, in Udall's Erasmus, Luke viii. fol. 77 a: 'Howbeit Paule (whose disciple I was and did long tyme folowe and attende vpon hym,) had more mynde to labour with his owne handes, then to liue at the findyng of other folkes (*quam ex alieno vivere*).' So in Chaucer, The Nonnes Preestes Tale (ed. Tyrwhitt), l. 14835:

'By husbondry of swiche as God hire sente,

She founde hireself, and eke hire doughtren two';

that is, she provided for herself and also for her two daughters. The reading 'find,' which is that of the folios, is therefore correct, and there is no need to follow the quartos in reading 'fine,' whether we suppose with Warburton that it means 'to refine,' or with Steevens 'to make showy or specious,' or whether, with Monck Mason, we regard the metaphor as taken from the 'fining' of liquors. And we must also reject Johnson's explanation that 'to find his title' is 'to determine his title,' and Knight's that it signifies 'to deduce' it.

74. *Convey'd himself*, contrived to make himself, managed to represent himself, passed himself off. Shakespeare has taken the expression literally from Holinshed. Staunton quotes from Cooper's Thesaurus, 'Conijcere se in familiam . . . To conuey himselfe to be of some noble familie.'

*Ib. Lingare.* In Holinshed 'Lingard,' which, as Delius points out, is nearer to the German form 'Luitgard' (or Liutgard), the name, according to Ritson, of Charlemagne's fifth wife.

75. *Charlemain* should be Charles the Bald, but Shakespeare again follows Holinshed.

77. *Lewis the Tenth.* So again Holinshed. Hall has rightly 'Ninth.'

82. *lineal*, that is, 'lineallie descended,' as Holinshed has it.

82. *Ermengare.* So the folios. Holinshed has 'Ermengarde.' See 'Lingare' above.

88. *King Lewis his satisfaction.* Pope reads 'possession' from Hall and Holinshed. For 'his' as the corruption of the old genitive case-ending compare Troilus and Cressida, v. 2. 164:

'In characters as red as Mars his heart.'

See Abbott, § 217.

93. *in a net of sophistry*, which all could see through.

94. *Than amply to imbar their crooked titles.* The first and second folios read 'imbarre,' the others 'imbr.' The quartos have 'imbace' and 'embrace,' whence Pope read 'Than openly imbrace.' Rowe read 'make bare,' and Theobald, at Warburton's suggestion, 'imbare,' in the sense of lay open, make naked, display to view. The last-mentioned reading is that most commonly adopted. Knight however restored 'imbar,' which he rightly, in my opinion, interpreted to mean 'bar in, secure.' But Schmidt (Shakespeare Lexicon) takes 'imbar' in the other sense, and explains the passage thus: 'they strive to exclude you, instead of excluding amply, i. e. without restriction or subterfuge, their own false titles.' This it would be too much to expect any claimant to do. The previous line appears to give the clue to the real explanation. The kings of France, says the Archbishop, whose own right is derived only through the female line, prefer to shelter themselves under the flimsy protection of an appeal to the Salic law, which would exclude Henry's claim, instead of fully securing and defending their own titles by maintaining that though, like Henry's, derived through the female line, their claim was stronger than his. Taking 'imbar' in this sense there is a proper contrast between 'amply to imbar' and 'hide them in a net,' which is wanting in the other view of the passage.

98. *in the book of Numbers.* In the case of the daughters of Zelophehad, Numbers xxvii. 1-11.

*Ib. writ*, written. Shakespeare uses this form both for the preterite and the participle, as well as 'wrote' and 'written.'

99. *man.* So the folios. The quartos have 'sonne.'

101. *your bloody flag*, the signal of defiance. Compare Coriolanus, ii. 1. 84: 'Set up the bloody flag against all patience.' And Julius Cæsar, v. 1. 14: 'Their bloody sign of battle is hung out.'

102. *into, unto.* See ii. 2. 173.

107. *Making defeat.* Compare Hamlet, ii. 2. 598:

'Upon whose property and most dear life  
A damn'd defeat was made.'

See note on 'make prey,' Richard III, i. 3. 71 (Clarendon Press ed.).

108. *Whiles, while.* See note on Julius Cæsar, i. 2. 209.

*Ib. on a hill.* According to Holinshed (p. 372), Edward watched the battle of Crecy, standing 'aloft on a windmill hill.'

112. *With half their forces.* The English army was arranged in three battles or divisions, of which two only were engaged; the reserve, under the command of the King himself, taking no part in the action. See Froissart as copied by Holinshed.

113. *another, the other.* So 2 Chronicles xx. 23: 'Every one helped to destroy another.' And Midsummer Night's Dream, iii. 2. 359:

'And lead these testy rivals so astray  
As one come not within another's way.'

114. *cold for action*, that is, cold for want of action; literally, cold so far as action is concerned: the part they took in the fight had not made them warm. Compare *Macbeth*, i. 5. 37, 'dead for breath,' that is, for want of breath; literally, as regards breath. And *Cymbeline*, iii. 6. 17: 'At point to sink for food.' Again, *Richard III*, v. 3. 173: 'I died for hope ere I could lend thee aid.' See other examples in the note on the last-quoted passage.

118. *renowned them*, made them renowned. See *Twelfth Night*, iii. 3. 24:

I pray you, let us satisfy our eyes  
With the memorials and the things of fame  
That do renown this city.'

119. *Runs* is singular because 'blood and courage' represent but one idea. It is not a Northern plural in 's.' See iv. prol. 3.

120. *in the very May-morn of his youth*. Henry was born 9 August, 1387, and was therefore now in his 27th year.

125. *They know . . . might*. Wagner adds this line to Exeter's speech.

125, 126. These lines, which appear to yield a perfectly plain natural sense, have proved a difficulty to commentators. Capell, in his note on 'So hath your highness,' remarks, 'Were these words pronounced rightly,—that is, with a strong *ictus* on "hath"—the speech they belong to, can never stand in need of a comment.' Warburton however reads 'your race had cause.' Monck Mason punctuated the lines thus:

They know your grace hath cause; and means, and might,  
So hath your highness:

'Meaning that the king had not only a good cause but force to support it. So, in this place, has the force of *also*, or *likewise*.' Delius regards the construction as an anacoluthon, inasmuch as Westmoreland would naturally have said, 'So hath your highness nobles richer and more loyal subjects than ever king of England had.' The only difficulty I feel with regard to the passage is that of understanding how it could be misunderstood.

131. *blood*. The first folio has 'Bloods,' which if it had been a verb would probably have been quoted as another instance of a Northern plural in 's.' In *Holinshed* (p. 546) the Archbishop exhorts the king 'to spare neither blood, sword, nor fire, sith his warre was iust, his cause good, and his claime true.'

132. *the spirituality*, the clergy. See the quotation from *Holinshed* in the Preface.

137. *lay down our proportions*, assign or calculate the numbers necessary. See 304.

*Ib. to defend*, that is, for defence. In construction the words are closely connected with 'proportions,' so that 'proportions to defend' is equivalent to the 'numbers necessary for defence,' called in ii. 4. 45 'the proportions of defence.'

138. *make road*, make a raid or incursion. Compare 1 Samuel xxvii. 10: 'And Achish said, Whither have ye made a road to day?' And Coriolanus, iii. 1. 5:

'Ready, when time shall prompt them, to make road  
Upon's again.'

139. *With all advantages*, with everything in their favour.

140. *marches*, borders. The term is generally applied to the Welsh border, as in 3 Henry VI, ii. 1. 140.

142. *Our inland*. The quartos have 'Your England.'

143. *the coursing snatchers*, the marauding freebooters and cattle-lifters. The quartos read 'sneakers.' See 1. 171.

144. *the main intendment*, the chief attack, directed with all their force. See 1. 150. Shakespeare uses 'intendment' in the sense of intention or purpose in As You Like It, i. 1. 140: 'I came hither to acquaint you withal, that either you might stay him from his intendment or brook such disgrace well as he shall run into.' And again in Venus and Adonis, 222. In the present passage it rather signifies the aim itself than the thing aimed at.

145. *still*, always; as in iii. 7. 89, and Hamlet, ii. 2. 42:

'Thou still hast been the father of good news.'

*Ib. giddy*, unstable, inconstant.

150. *with ample and brim fulness*. As 'fulness' belongs both to 'ample' and 'brim' it is printed as a separate word, and 'brim' must be regarded as a substantive used adjectively. The accent is against making 'brimfulness' one word as Pope does. I cannot think that 'brim' is here the Old English word meaning 'fierce,' as Mr. Stone suggests.

151. *the gleaned land*, bare of defenders as a field which has been gleaned.

*Ib. assays*, assaults. Changed by Malone to 'essays,' which is etymologically the same. Compare Hamlet, ii. 2. 71:

'Never more

To give the assay of arms against your majesty.'

154. *shook*. The more frequent form of the participle in Shakespeare, though 'shaked' and 'shaken' are also used.

*Ib. the ill neighbourhood*. Boswell reads 'the bruit thereof' from the quartos.

155. *fear'd*, frightened. Compare Merchant of Venice, ii. 1. 9:

'I tell thee, lady, this aspect of mine

Hath fear'd the valiant.'

And Antony and Cleopatra, ii. 6. 24:

'Thou canst not fear us, Pompey, with thy sails.'

161. *The King of Scots*. David Bruce, who was taken prisoner at the battle of Nevill's Cross, Oct. 17, 1346, by the English army under Queen Philippa. He was actually captured by John Copland, who in the play of

Edward III is represented as taking his prisoner over to France to deliver him into the hands of the King, having refused to give him up on the Queen's demand. In Holinshed's *Chronicles* Copland is said to have gone over to France, but not to have taken his prisoner with him.

163. *her chronicle*. This is Johnson's conjecture, adopted first by Capell. The folios have 'their chronicle,' the quartos 'your *Chronicles*,' whence Steevens read 'your *Chronicle*.' By 'their chronicle' Dr. Nicholson understands the chronicle of the king and people, not of the king only, which 'your' would imply, or of the people only as personified in 'her.'

164. *ooze*. Spelt 'Owze' in the folios, and probably so pronounced. Cotgrave (Fr. Dict.) has, 'Vaze: f. Owze, mud, soft durt in the bottome of water.'

165. Compare Clarence's dream, *Richard III*, i. 4.

*Ib. treasures*, treasures. See *Richard II*, ii. 3. 60:

'All my treasury

Is yet but unfelt thanks.'

And 2 *Henry VI*, i. 3. 134:

'Thy sumptuous buildings and thy wife's attire

Have cost a mass of public treasury.'

166. This speech is given to Westmoreland by Capell on the authority of Holinshed. In the folios it is assigned to the Bishop of Ely; in the quartos to a Lord, and by Warburton to Exeter, contrary to the evidence of the *Chronicle*.

169. *in prey*, absent from the nest in search of prey. 'Prey' occurs in the sense of 'the act of prey' in *Midsummer Night's Dream*, ii. 2. 150:

'Methought a serpent eat my heart away,

And you sat smiling at his cruel prey.'

In the present passage the phrase is probably borrowed from the language of falconry.

171. *sucks her princely eggs*. See *As You Like It*, ii. 5. 13: 'I can suck melancholy out of a song, as a weasel sucks eggs.'

173. *tear*. This is the reading of Rowe in his second edition. The folios have 'tame,' the quartos 'spoyle,' which Rowe at first adopted. Theobald read 'taint,' remarking, "'Tis not much the Quality of the Mouse to tear the Food it comes at, but to run over and defile it.' But the subject of the verb is the weasel and not the mouse.

*Ib. havoc*, to waste indiscriminately; not elsewhere used as a verb by Shakespeare. For the substantive see notes in the Clarendon Press editions of *Hamlet*, v. 2. 348, and *Julius Cæsar*, iii. 1. 274.

174. Warburton gives this speech to the Bishop of Ely; Coleridge to the Archbishop of Canterbury.

175. *a crush'd necessity*. So the folios, using 'crush'd' apparently in the sense of strained, forced. The quartos have 'curst,' which was adopted by

Pope. Warburton suggested and Theobald adopted 'a 'scus'd necessity,' one that may be excused and got over. Johnson understands by 'a crush'd necessity' a necessity which is subdued and overpowered by contrary reasons; though he is so little satisfied with the reading that he conjectures 'crude,' which Capell adopts. Knight defends the reading of the folios, and explains it thus: 'The necessity alleged by Westmoreland is *overpowered*, crush'd, by the argument that we have "locks" and "pretty traps," so that it does not follow that "the cat must stay at home.'" Coleridge suggested 'crash' = crass, clumsy, or 'curt,' defective, imperfect.

176. *safeguard*, protect, keep safe. It only occurs once more as a verb in Shakespeare. See *Richard II*, i. 2. 35:

'What shall I say! to safeguard thine own life,  
The best way is to venge my Gloucester's death.'

178. *the armed hand*. Compare the speech of Menenius in *Coriolanus*, i. 1. 120: 'The arm our soldier.'

179. *advised*, careful, deliberate. Bacon (*Essay xviii*) recommends a traveller on his return to 'be rather advised in his answers, then forwards to tell stories.'

180-183. Theobald was the first to point out the resemblance which this passage bears to one in Cicero, *De Republica*, ii. 42, but when he says 'the foundation and expression of this thought seem to be borrow'd from Cicero,' we may doubt whether Shakespeare had read a treatise which in his days was only preserved in the writings of St. Augustine. And although Knight has shown that the same idea occurs in the *Republic of Plato*, iv. p. 432, to which Cicero was probably indebted, it is equally unnecessary to suppose that Shakespeare borrowed from Plato a figure by which the harmonious co-operation of the three estates of the realm was illustrated. Both Plato and Cicero speak of principles, Shakespeare of action. Besides, in his time the knowledge of music was so widely spread, and part-singing so common an accomplishment, that he would not need to have recourse to books for a figure which every-day life made familiar to him and his audience.

181. *parts*, keeping up the figure from part-singing.

*Ib. consent*, concord or harmony. Malone changed the spelling to 'concent,' unnecessarily. Compare Lilly, *Campaspe*, iii. 4 (ed. Fairholt, vol. i. p. 125): 'As in musique diuers strings cause a more delicate consent.' Both forms of the word occur. See Spenser, *Faery Queen*, iii. 12. 5:

'All which together song full chearefully  
A lay of loves delight with sweet consent.'

And Fairfax, *Tasso*, xviii. 19:

'Yet heard he Nymphes and Sirens afterward,  
*Birdes, windes*, and waters sing, with sweete consent.'

*The verb also occurs in Spenser, F. Q. iv. 2. 2:*

'Such Musicke is wise words, with time conceted.'

182. *Congreeing*, agreeing. So the folios. The quartos have 'Congrueth with a mutuall consent,' which suggested Pope's reading 'Congruing.' But in Hamlet, iv. 3. 66, 'congruing' has the accent on the first syllable. It is more likely that Shakespeare invented the form 'congreeing' on the analogy of 'agreeing,' which is ultimately derived from the Latin *gratus*, than that he took it from the French *congréer*, which is from *congregare*.

*Ib. close*, cadence. Compare Richard II, ii. 1. 12:

'The setting sun, and music at the close,

As the last taste of sweets, is sweetest last.'

See also Ben Jonson, Silent Woman, ii. 2: 'How it chimes, and cries tink in the close, divinely!'

And Bacon, Advancement of Learning, ii. 5, § 3 (ed. Wright, p. 107): 'Is not the trope of music, to avoid or slide from the close or cadence, common with the trope of rhetoric of deceiving expectation?'

183. *Therefore*. Capell, following the quartos, reads 'True: therefore, &c.'

184. *in*, into. Compare Lear, i. 1. 39:

'Know that we have divided

In three our kingdom';

where however 'in three' is almost an adverb, like 'in twain.'

187. *the honey-bees*. See the quotation from Lyly's Euphues in the Preface.

189. *The act of order*, that is, order in its practical working, and therefore not 'the art (or theory) of order,' as Pope read.

190. *of sorts*, of various kinds and ranks. The quartos read 'sort,' which Theobald adopts silently. The context shows that the plural is required; but in the singular 'sort' does occur in the sense of 'rank,' as in Much Ado, i. 1. 33: 'I know none of that name, lady: there was none such in the army of any sort.' And again, i. 1. 7:

'Leon. How many gentlemen have you lost in this action?

*Mess.* But few of any sort, and none of name.'

192. *venture*. Spelt 'venter' in the first folio, and so pronounced. Compare Venus and Adonis, 628, where it rhymes to 'enter.' And All's Well, ii. 1. 173, where the first folio reads:

'Vpon thy certainty and confidence,  
What dar'st thou venter?'

For to 'venture trade' we should now say to speculate in trade. In the sixteenth century merchants were called 'merchant adventurers.'

193. *armed in their stings*, that is, in that they have their stings.

194. *Make boot*, make booty or prey. See 2 Henry VI, iv. 1. 13:

'Master, this prisoner freely give I thee;

And thou that art his mate, make boot of this.'

197. *majesty*. So Rowe, from the quartos. The folios read 'Majesties'; a misprint due to the 's' at the beginning of the next word. Mr. Stone

retains the plural, understanding by it 'kingly occupations,' but I think it would be difficult to find a parallel instance.

199. *kneading*. The quartos have 'lading,' which Capell was almost disposed to adopt.

202. *sad-eyed*, grave-looking, 'with eyes severe,' as the justice is described in *As You Like It*, ii. 7. 155. For 'sad' in this sense compare iv. 1. 318, and *Winter's Tale*, iv. 4. 316: 'My father and the gentlemen are in sad talk, and we'll not trouble them.'

203. *executors*, executioners. The accent is on the last syllable but one. Steevens quotes from Burton, *Anatomy of Melancholy* (ed. 1632), p. 38: 'To see . . . a Worldling tremble at an Executor, and yet not feare Hell-fire.'

206. *contrariously*, by contrary means or in different directions.

207. *loosed*, discharged, shot off. So in *Midsummer Night's Dream*, ii. 1. 159:

'And loosed his love-shaft smartly from his bow.'

208. *as many ways meet in one town*. The quartos, followed by Capell, read as a separate line,

'As many seuerall wayes meeete in one towne.'

Dyce, in his second edition, adopted this, with the change of 'wayes' to 'streets' suggested by Lettsom.

211. *once*. Capell understands this in the sense of 'at once'; but this is doubtful.

212. *End*. So Pope, from the quartos. The folios have 'And.'

220. *name of*, reputation for.

*Ib.* *hardiness*, bravery. Compare *Cymbeline*, iii. 6. 22:

'Plenty and peace breeds cowards: hardness ever

Of hardness is mother.'

221. *Dauphin*. Spelt 'Dolphin' uniformly in both quartos and folios, as also in Hall's and Holinshed's *Chronicles*.

222. *resolved*. See 1. 4.

225, 228. *or . . . Or*, either . . . Or. Pope, for metrical reasons, omits the first 'or.' Compare *Cymbeline*, v. 2. 17, 18:

'It is a day turn'd strangely: or betimes

Let's reinforce, or fly.'

226. *emp'ry*, empire, imperial sovereignty. So *Titus Andronicus*, i. 1. 19:

'Princes, that strive by factions and by friends

Ambitiously for rule and emp'ry.'

228. *urn*, used loosely for grave. Compare *Coriolanus*, v. 6. 146:

'Let him be regarded

As the most noble corse that ever herald

Did follow to his urn.'

231. *freely*, largely, liberally.

233. *with a waxen epitaph*, that is even with an epitaph so perishable as *one on wax*. For 'waxen' the quartos read 'paper'; on which Steevens

remarks, 'either a waxen or a paper epitaph is an epitaph easily obliterated or destroyed: one which can confer no lasting honour on the dead.' By 'a paper epitaph' Malone, on the other hand, understands an historical eulogy. Gifford, in his note on Ben Jonson's *Underwoods*, ci. explains this passage by a reference to the custom once common, 'upon the decease of an eminent person, for his friends to compose short laudatory poems, epitaphs, &c., and affix them to the herse or grave, with pins, wax, paste, &c. . . . To this practice Shakespeare alludes. He had at first written *paper* epitaph, which he judiciously changed to *waxen*, as less ambiguous, and altogether as familiar to his audience. Henry's meaning therefore is: "I will either have my full history recorded with glory, or lie in an undistinguished grave:"—not merely without an inscription sculptured in stone, but unworshipped (unhonoured) even by a waxen epitaph—i. e. by the short-lived compliment of a paper fastened on it.' Gifford's general explanation is no doubt the true one, but 'a waxen epitaph' cannot mean a paper epitaph fastened with wax. The custom which he describes was last practised in Cambridge on the occasion of Porson's funeral.

240. *our embassy*, our mission. See i. 1. 95.

243. *are*. So the quartos. The folios have 'is.'

245. *then*. Spelt 'than' in the first folio, as in *Merchant of Venice*, ii. 2. 200:

'Talke with respect, and sweare but now and than.'

And *Lucrece* 1440, where it rhymes with 'began':

'And their ranks began  
To break upon the galled shore, and than  
Retire again.'

In Anglo-Saxon we find the forms *bonne*, *þonne*, and *þenne*.

*Ib. in few*, in few words, in brief. Compare *Hamlet*, i. 3. 126:

'In few, Ophelia,  
Do not believe his vows.'

247. *some certain*. See i. 1. 87.

250. *you savour too much of your youth*, you have too much of your youthful tastes. See 295. We use 'smack' in the same sense.

251. *be advised*, reflect, consider. The folios have

'And bids you be aduis'd: There's nought in France,  
That can be &c.'

252. *galliard*, a lively (Fr. *gaillard*) dance, described in Sir John Davies's *Orchestra*, st. 67, 68, quoted by Reed. Compare *Twelfth Night*, i. 3. 127:

'Sir To. What is thy excellence in a galliard, knight?

Sir And. Faith, I can cut a caper.'

254. *meeter*, more suitable.

255. *This tun of treasure*. Shakespeare had some authority for this story besides Holinshed, in whose *Chronicles* 'a barrell of Paris balles' is the present sent in scorn by the Dauphin to Henry. Hall refers to the account

given by some writers of the 'tunne of tennis balles,' but apparently disbelieves it. See the whole question discussed in the Preface.

*Ib. in lieu of this*, in return for this.

261–266. That these lines contain certain words which are technical terms in the game of tennis, such as, rackets, set, hazard, courts, chaces, is sufficiently evident. It is also clear that they are used with a kind of indirect reference to their ordinary meanings. But there is nothing to show that 'wrangler' ever denoted an adversary at tennis, although it does occur in the general sense of an opponent, and this fact raises a doubt as to whether Shakespeare was using any of the words in their strict sense in relation to the game.

262. *in France*. If Nott is right in his note on a passage in Decker's *Gull's Hornbook* (ed. 1812, p. 116) there is an allusion here which might easily be lost. In instructing his gallant how to behave at an ordinary, Decker says, 'Discourse how often this lady hath sent her coach for you, and how often you have sweat in the tennis court with that great lord; for indeed the sweating together in France, I mean the society of tennis, is a great argument of most dear affection, even between noblemen and peasants.' Nott explains 'in France' by 'in the tennis-court; a part of the court, if I mistake not, was formerly called France.'

263. *Shall strike*. For the omission of the relative see Abbott, § 244.

*Ib. his father's crown into the hazard*. Miege (French Dict. 1688) has, 'Grille de Tripot, the Hazard, in a Tennis-court'; and 'Faire un Coup de Grille, to strike the Ball into the Hazard.' Another French term for the hazard was *trou*, and one of the positions of this was on the floor-level. Mr. Julian Marshall, in his *Annals of Tennis* (p. 148 note), remarks, 'It is not unlikely that it had this sense even as early as the time of Shakspeare, and that he referred to the *trou*, when he put that often-quoted threat into the mouth of Henry V, that he would "play a set, should strike his (the dauphin's) father's crown into the *hazard*"; more especially if the hazard was one which lay so low, upon the floor, that some additional measure of insult or ignominy would naturally be coupled with the action of striking into it the French king's crown.'

267. *comes o'er us*, taunts us, twits us.

269. *seat*, throne; as in i. 1. 88, and *Richard II*, iii. 2. 119:

'Yea, distaff-women manage rusty bills  
Against thy seat.'

270. *living hence*, that is, away from the court, and not keeping state as he will do in France.

273. *will keep my state*, will occupy my chair of state. Compare *Macbeth*, iii. 4. 5:

'Our hostess keeps her state, but in best time  
We will require her welcome';

*and see the note on the passage in the Clarendon Press edition.*

274. *show my sail of greatness*. As to 'strike sail' was to confess defeat, show signs of submission and inferiority (see 3 Henry VI, v. 1. 52), Henry, on the contrary, would display and assert his power and dignity, like a vessel before a favouring wind.

280. *to look*. For this use of the infinitive see Abbott, § 356.

282. *gun-stones*. See the quotation in the Preface from Caxton's Chronicle, which Steevens pointed out. When cannon were first invented, the cannon-balls were made of stone and not of iron, and both were used probably till Shakespeare's time; or the word 'gun-stone' may have been a survival like 'inkhorn' and 'milestone.' In the list of the furniture of the Harry Grace de Dieu is 'Shotte of Stoen and Leade' (*Archæologia*, vi. 217). This was in Henry the Eighth's time, and earlier still we find 'in 1418 the king commanded the clerk of the works of his ordnance to procure labourers for the making 7000 stones for guns of different sorts, in the quarries of Maidstone in Kent.' (*Ibid.* p. 205.)

292. *To venge me, to avenge myself*. So in *Lucrece*, 1691:

'With swift pursuit to venge this wrong of mine.'

304. *our proportions*, our necessary forces. See 137.

306. *reasonable swiftness* is explained by Staunton to mean 'the speed of thought'; but it is rather that swiftness which is consistent with deliberate caution and so is parallel to 'safest haste' in *As You Like It*, i. 3. 43.

307. *God before*, before God, I swear by God. See v. 2. 148. The inverted order is perhaps due to the exigencies of the rhyme, as in *Love's Labour's Lost*, iv. 1. 92:

'Submissive fall his princely feet before.'

But the expression occurs again in iii. 6. 148. Others take 'God before' in the sense of God being our guide, with God's assistance; and Wagner quotes the old French *Dieu devant*, which Littré interprets 'après Dieu.' Tyrwhitt, in his Glossary to Chaucer, gives 'God tofore' as equivalent to *Deo favente*, and the examples which he quotes in justification of this are *Troilus and Cressida*, i. 1049:

'And dредelesse, if that my life may last,  
And God toforne, lo some of hem shall smerte.'

And *The Romaunt of the Rose*, 7181:

'But they shall never have that might,  
And God toforne, for strife to fight.'

Nares (Glossary) gives another from *Kyd's Cornelia*, Act iii. (Dodsley's Old English Plays, ed. Hazlitt, v. 215):

'Else (God to-fore) myself may live to see  
His tired corse lie toiling in his blood.'

But in all these instances I doubt whether the phrase is anything more than a strong asseveration.

## ACT II.

## Prologue.

The Prologue is transferred by Pope to the end of the scene.

2. *silken dalliance*, the effeminate habits of luxurious peace, contrasted as 'the parasite's silk' in Coriolanus (i. 9. 45) with the steel armour of the warrior. For 'dalliance,' which signifies toying or trifling, see Hamlet, i. 3. 50:

'Whiles, like a puff'd and reckless libertine,  
Himself the primrose path of dalliance treads,  
And recks not his own rede.'

9. *hilt*, used of a single weapon. See ii. 1. 60; Julius Caesar, v. 3. 43, and Richard III, i. 4. 160.

16. *model to thy inward greatness*, small form inclosing inward greatness. Mr. Vaughan points out that 'model' here does not imply likeness, but is parallel to 'little body' in the next line. He quotes Richard II, iii. 2. 153:

'And that small model of the barren earth  
Which serves as paste and cover to our bones.'

18. *would thee do*, would have thee do, wished thee to do. See iv. 1. 32, v. 2. 68, and Abbott, § 349.

20, 21. *But see . . . A nest*, &c. Punctuated as by Capell. The folios read

'But see, thy fault France hath in thee found out,  
A nest &c.'

20. *France*, that is, the king of France. So 'Milan' for the Duke of Milan in The Tempest, i. 2. 109, v. 1. 86, 205; and 'Norway' for the king of Norway in Hamlet, i. 1. 61.

23. *Richard Earl of Cambridge*, cousin to Henry IV, being second son of Edmund of Langley, and brother to the Duke of York in this play. His son was the Richard Duke of York who appears in the three parts of Henry VI.

24. *Henry Lord Scroop of Masham* was the eldest son of Sir Stephen Scroop, who is one of the characters in Richard II. He was the third husband of Joan Holland, widow of Edmund of Langley Duke of York, but not the mother of Richard Earl of Cambridge above mentioned.

25. *Sir Thomas Grey* of Heton co. Northumberland. He married Alice Nevill, third daughter of Ralph Nevill Earl of Westmoreland. See French, Shakespeareana Genealogica, pp. 103, 104.

26. *gilt . . . guilt*. There is the same play on words in 2 Henry IV, iv. 5. 129:

'England shall double gild his treble guilt.'

And in *Macbeth*, ii. 2. 56 :

‘If he do bleed,  
I'll gild the faces of the groans withal;  
For it must seem their guilt.’

28. The plot was to place on the throne Edmund Mortimer Earl of March. Compare *i. Henry VI*, ii. 5. 61 &c., and see the quotation from Holinshed in the Preface.

*Ib.* *this grace of kings*, as Warburton explains, he who does the greatest honour to the title. Steevens quotes from the 1st book of Chapman's translation of Homer's *Iliad*, as it stood in the ed. of 1598 :

‘With her the grace of kings  
(Wise Ithacus) ascended too.’

It was afterwards altered.

29. After this line Johnson proposed to insert lines 33–35. There is no need for any change.

31. *Linger your patience on*, prolong your patience. For this use of ‘linger’ see *Troilus and Cressida*, v. 10. 9 :

‘I say, at once let your brief plagues be mercy,  
And linger not our sure destructions on!’

*Ib.* *we'll digest*, we will arrange, manage, dispose of. See *Hamlet*, ii. 2. 460 : ‘An excellent play, well digested in the scenes.’ And *Richard III*, iii. 1. 200 :

‘Come, let us sup betimes, that afterwards  
We may digest our complots in some form.’

Pope's reading, ‘well digest,’ has been frequently adopted in modern editions.

32. *The abuse of distance; force a play*. The line is clearly imperfect, some words having dropped out, apparently after ‘distance.’ It may be that this is not the only corruption. Pope mended the line by reading ‘while we force a play,’ and Steevens says ‘to force a play is to produce a play by compelling many circumstances into a narrow compass.’ This would seem to require us to read ‘our play.’ By ‘the abuse of distance’ is meant the deception by which the scene is transferred in so short an interval of time from London to Southampton. ‘Force a play,’ says Capell, ‘implies—dress up an irregular play; in the construction of which, the laws of writing (meaning, such as concern the unities) are something *forc'd* or broke upon.’

34. *set*, set out.

38. *the narrow seas*. See i. prol. 22. Theobald and Malone supposed, but without reason, that Ben Jonson, in the Prologue to *Every Man in his Humour*, intended to ridicule this passage in the line,

‘Where neither chorus wafts you o'er the seas.’

This is not probable, nor is it possible if, as Gifford asserts, the Prologue was written as early as 1596.

39. *pass, passage.* See Hamlet, ii. 2. 77:

‘That it might please you to give quiet pass  
Through your dominions for this enterprise.’

41. *But, till the king come forth, &c.* There is here a confusion of two constructions: *But till the king come forth* (our scene remains in London), and *not till then, &c.* Hanmer gave the sense by reading ‘*But when the king comes forth &c.*’ Singer adopted Roderick’s conjecture:

‘*But till the king come forth, and but till then,’ &c.*

Unfortunately this does not agree with the facts, and Singer is therefore obliged to say with Pope, ‘*This chorus has slipped out of its place.*’ Malone’s reading makes nonsense of the passage,

‘*Not till the king come forth, and not till then &c.*’

### Scene I.

Theobald places the scene ‘before Quickly’s House in Eastcheap.’

2. *Lieutenant Bardolph.* This worthy has been promoted since we left him a plain corporal in 2 Henry IV, ii. 4. 162. He is ‘corporal’ again in iii. 2. 3 of this play. George Bardolfe and William Fluellen were fellow-towns-men of Shakespeare’s at Stratford. See Halliwell’s Life of Shakespeare, p. 72.

3. *Ancient Pistol.* Cotgrave (Fr. Dict.) gives ‘Enseigne: m. An Ensigne, Auntient, Standard-bearer; He that, in warre, carries the Colours of a Companie of foot.’

5. *there shall be smiles.* Farmer conjectured ‘smites,’ that is, blows, which Collier adopted. But Nym is not a master of language, and in his struggles to express himself is not always able to command the right word. Capell understands him to mean, ‘we will be friends.’ Warburton supposed that ‘smiles’ might be a marginal stage-direction which had crept into the text.

6. *I will wink, I will shut my eyes.* Compare Two Gentlemen of Verona, v. 2. 14:

‘For I had rather wink than look on them.’

7. *what though?* what then? what does it matter? See Merry Wives of Windsor, i. 1. 286: ‘I keep but three men and a boy yet, till my mother be dead: but what though? yet I live like a poor gentleman-born.’

9. *there’s an end, there’s no more to be said.* See iii. 2. 153; and 1 Henry IV, v. 3. 65: ‘If not, honour comes unlooked for, and there’s an end.’ Steevens, following the quartos, reads ‘and there’s the humour of it.’

11. *sworn brothers to France,* pledged to share each other’s fortunes in the expedition to France. See note on Richard II, v. 1. 20 (Clar. Press ed.), and Sidney’s Arcadia (ed. 1598), p. 199: ‘That saw a butcher, a butchery *chuffe* indeed (who that day was sworne brother to him in a cup of wine) and *lifted vp* a great leauer, calling Zelmaue all the vile names of a butchery eloquence.’

14, 15. *I will do as I may.* Monck Mason conjectured 'I will die as I may,' which may have sense, but certainly no humour.

15. *that is my rest*, that is my resolve. The figure is taken from the game of cards called *primero*, and the phrase signifies, this is what I stand to win or lose. See note on *The Merchant of Venice*, ii. 2. 110 (95, Clar. Press ed.): 'As I have set up my rest to run away.'

*Ib. rendezvous.* Here again Corporal Nym has not hit the right word.

18. *troth-plight*, betrothed. So in *Winter's Tale*, v. 3. 151:

'This is your son-in-law,  
And son unto the king, who, heavens directing,  
Is troth-plight to your daughter.'

19. *I cannot tell.* I know not what to say. See *Richard III*, i. 3. 70; *Coriolanus*, v. 6. 15.

22. *mare* is the reading of the quartos, restored by Theobald. The folios have 'name.'

23. Enter Pistol and Hostess. The folios have 'Enter Pistoll, & Quickly,' but in the stage direction after l. 111 she is called 'Hostesse.' The quartos have 'Enter Pistoll and Hostes Quickly, his wife.'

24. *Here comes.* See Abbott, § 335.

25. *How now, mine host Pistol!* The quartos put the corresponding words 'How do you my Hoste?' into the mouth of Nym, and Pistol retorts 'Base slauie, calleſt thou me hoste.' This arrangement seems more probable, as Bardolph had no motive for picking a quarrel with Pistol, and Pistol's vapouring is all directed against Nym.

26. Pistol's speeches in this scene, and generally, are printed as prose in the folios.

*Ib. tike, cur.* See *Lear*, iii. 6. 73: 'Or bobtail tike, or trundle-tail.'

32, 33. *O well a day, Lady, if he be not drawn now!* Theobald substituted 'drawn' for 'hewne,' which is the reading of the folios. Malone omitted the whole phrase, and inserted instead, from the quartos, 'O Lord! here's corporal Nym's——' Mr. Halliwell (Phillipps) combines both readings. For 'well a day,' which is equivalent to 'alas!' and in the folios is printed 'welliday,' see *Cotgrave* (Fr. Dict.): 'Helas. Alas, wellaway, welladay.' Both these forms are probably derived from the Anglo-Saxon *wá lá wá*. Compare *Romeo and Juliet*, iv. 5. 15:

'O, well-a-day, that ever I was born!'

In support of his emendation 'drawn' Theobald quotes *The Tempest*, ii. 1. 308:

'Why, how now? ho, awake! Why are you drawn?'

I do not feel sure that Theobald's correction is right after all, though it makes good sense and is suggested by the reading of the quartos. If the Hostess had used 'hewd,' which to this day may be heard in Suffolk as the equivalent of 'held,' the printers might easily have altered it to 'hewn.'

35. Malone continues this speech of Bardolph's to the Hostess, reading 'Good lieutenant Bardolph,' &c. Capell, retaining the present arrangement, substitutes 'ancient' for 'lieutenant.' But Shakespeare is not always consistent in his use of such titles, and Mr. Stone points out that in *a Henry IV*, v. 5. 95, Falstaff calls Pistol 'Lieutenant.'

*Ib. offer nothing*, attempt nothing, offer no violence. Compare Beaumont and Fletcher, *The Coxcomb*, ii. 4 :

'Ric. And murder'd her? [Grasps his sword.]

*Silvio. What ails you, man?*

*Ric. Why all this doth not make*

*Me mad.*

*Silvio. It does; you would not offer this else.'*

38. *Iceland dog*. The folios have 'Island,' the old spelling of the name. Topsell, in his *History of Four-footed Beasts* (ed. 1658), p. 140, gives the following from Dr. Caius, *De Canibus Britannicis*: 'Use and custome hath entertained other Dogs of an Outlandish kinde, but a few and the same being of a pretty bigness, I mean Island Dogs, curled and rough all over, which by reason of the length of their hair make shew neither of face nor of body.' They were in favour with ladies as lap-dogs. In *Swetnam's Arraignment of Women* (1615), quoted by Steevens, we find, 'But if I had brought little Dogges from Island, or fine glasses from Venice, then I am sure that you would either haue woed me to have them, or wished to see them.' (Swetnam the Woman-Hater, ed. Grosart, Intr. d. p. xii.) Again, in *Harrison's Description of England*, printed in *Holinshed*, i. 231, and also quoted by Steevens: 'Besides these also we haue sholts or curs dailie brought out of Island, and much made of among vs, because of their sawcinesse and quarrelling.' Compare also *Massinger, The Picture*, v. 1 :

'Would I might lie

Like a dog under her table, and serve for a footstool,

So I might have my belly full of that

Her Iceland cur refuses.'

That they had pointed ears appears from the present passage, and that they were white-haired is clear from Drayton's *Moonealf*, l. 489 (ed. 1631, p. 234):

'Our Water-dogs, and Islands here are shorne;

White hayre so much of Women here is worne.'

41. Mr. Stone, at Dr. Nicholson's suggestion, marks the first part of this line as addressed to the Hostess, and the second to Pistol.

*Ib. shog off*, move off. A cant phrase. See ii. 3. 43. Nares takes 'shog' to be the same as 'jog.' Steevens quotes from Beaumont and Fletcher, *The Coxcomb*, ii. 2 :

'Tinker. Come pr'ythee let's shog off,

And bowze an hour or two.'

*Ib.* Malone adds the stage-direction 'Sheathing his sword.' See I. 58.

43. *merveilous*. The later folios alter this to 'marvellous.' We need not trouble ourselves about the exact meaning of the words which Pistol employs. Sound rather than sense guided him in his choice, and he is not without imitators. Speiser, affecting archaisms, wrote (F. Q. iii. 3. 13), giving the form but not with the same accent:

'Whence he indued was with skill so merveilous.'

45. *maw*, stomach; Anglo-Saxon *maga*. See King John, v. 7. 37:

'And none of you will bid the winter come  
To thrust his icy fingers in my maw.'

*Ib.* *perdy*, by God: Fr. *par Dieu*. See Hamlet, iii. 2. 305.

48. *I can take*, that is, take fire, as Monck Mason explained it. Johnson thought that here, as elsewhere, 'take' might mean 'blast,' strike as a planet. The quartos read 'talke,' which Capell followed.

50. *Barbason*, the name of a fiend, which occurs again in The Merry Wives of Windsor, ii. 2. 311: 'Amaimon sounds well; Lucifer, well: Barbason, well; yet they are devils' additions, the names of fiends.' Pistol's rant sounded to Nym like a conjurer's exorcism.

56. *braggart*. Spelt 'braggard' in the folios; elsewhere with 't,' as in the modern form. Cotgrave has 'Piaffeur: m. A braggard, or brag-gadocio.'

*Ib.* *wight*, a favourite word with Pistol. See Merry Wives, i. 3. 23: 'O base Hungariau wight!'

57. One of the many faults of Pistol's style is his fondness for alliteration.

58. *exhale*, draw. The quartos add the stage-direction 'They drawe.' Steevens takes 'exhale' to mean, breathe your last, die; but in Shakespeare it is always to draw out. See note on Richard III, i. 2. 58.

60. *hilts*. See ii. prol. 9.

62. *mickle*, great; like 'merveilous' an affectedly archaic word.

64. *tall*, valiant; as in The Merry Wives, ii. 1. 237: 'I would have made you four tall fellows skip like rats.'

67. *Couple a gorge*. So the folios print, and so it may as well remain. It is no more worth while to make Pistol talk good French than to amend his English. See iv. 4. 37.

68. *I thee defy*. So Capell, after the quartos. The folios have 'I desie thee.'

69. *hound of Crete*. Malone says, 'He means to insinuate that Nym thirsted for blood. The hounds of Crete described by our author in A Midsummer Night's Dream appear to have been blood-hounds.' It is however expressly said in the play referred to that the hounds of Theseus were 'bred out of the Spartan kind,' and hounds of Crete are not mentioned at all. But one of Actæon's dogs in Ovid (Metam. iii. 207) is a sleuth-hound or blood-hound, as his name indicates, and is of Cretan kind, *Gnosius*.

*ichnobates.* See note on *Midsummer Night's Dream*, iv. 1. 113 (Clar. Press ed.). We may however doubt with Steevens whether Pistol's rant, which had probably been picked up at the theatre, had any determinate meaning. On the other hand, in *2 Henry IV*, v. 4. 31, the Hostess does call the beadle a 'starved blood-hound,' and Nym too may have been a thief-taker.

70. *spital*, hospital. Spelt 'spittle' in the folios. *Cotgrave* (Fr. Dict.) has, 'Hospital : m. An Hospitall, a Spittle.'

71. *powdering-tub*, literally, a tub in which meat is salted. Here it denotes the hot bath used in the treatment of a disease which needs not to be further particularized.

72. *lazar*. See i. 1. 15. Douce says, 'This alludes to the punishment of Cressida for her falsehood to Troilus. She was afflicted with the leprosy "like a Lazarous," and sent to the "spittel house." See Chaucer's [Henryson's] *Testament of Cresseide*.'

73. *kite of Cressid's kind*. Another playhouse scrap. Steevens quotes Gascoigne, *Dan Bartholomew of Bath* (Works, ed. Hazlitt, i. 101):

'Not seldom seene in kits of Cressides kind.'

In the present passage the word is spelt 'Kit' in the fourth folio, and it may be that this is the correct form, for in *The Forrest of Fancy*, 1579, quoted by Steevens, we read,

'For such rewardes they dayly fynde  
That fyxe their fancy faithfully  
On any *catte* of Cressid's kinde.'

Again in Gascoigne (Works, ed. Hazlitt, ii. 331):

'If catterwaling Cressed coy  
Had taried with her love in Troy,

She had not knoune the Lazars call.'

73. *Doll Tearsheet* made her last appearance in *2 Henry IV*, v. 4, where the beadle carry her off to prison.

75. *the only she*. Compare *As You Like It*, iii. 2. 10:

'The fair, the chaste and unexpressive she.'

And *Twelfth Night*, i. 5. 259:

'Lady, you are the cruellest she alive.'

75, 76. *there's enough. Go to.* So Pope. The folios have 'there's enough to go to.' The quartos, 'there it is enough.'

78. *and you, hostess.* Hamner's correction of the reading of the folios 'and your Hostesse,' which no doubt makes a kind of sense. The quartos, although they put the sentence differently, seem to support Hamner:

'Hostes you must come straight to my maister  
And you Host Pistoll.'

78. *would to bed.* The verb of motion is omitted, as in 1. 85, 'we must to France together.' See Abbott, § 405.

79. *face*. So the folios. Pope adopted 'nose' from the quartos.

82. *By my troth . . . days*, that is, he will die on the gallows. This must be said of the boy.

91. *Base is the slave that paies*. Another old quotation. Steevens found in Heywood's Fair Maid of the West [Works, ii. 416], 'My motto shall be, Base is the man that paies.'

97, 98. *an thou wilt . . . an thou wilt not*, &c. The folios have '& thou wilt . . . and thou wilt not.' 'An' = 'if' is commonly spelt 'and.' See note on *The Tempest*, ii. 1. 181 (174, Clar. Press ed.).

99. *put up thy sword*. See 1. 39.

100, 101. Nym's speech, which the folios omit, was restored by Capell from the quartos.

102. *A noble* was worth six shillings and eightpence. Pistol considered that a noble in ready money was a fair discharge of his debt of honour to Nym.

106. *sutler*, a purveyor of provisions. Cotgrave (Fr. Dict.) has, 'Vivandier: m. A Victualler, Suttler, Prouant-man.'

112. *came*. So the quartos and later folios. The first folio has 'come.'

113. *shaked*. This form of the participle occurs in *Troilus and Cressida*, i. 3. 101:

'O, when degree is shaked,  
Which is the ladder to all high designs,  
Then enterprise is sick!'

And in *Cymbeline*, i. 5. 76. Also in the compound 'wind-shaked,' *Othello*, ii. 1. 13. Elsewhere we have 'shaken,' and 'wind-shaken' in *Coriolanus*, v. 2. 117.

116. *run bad humours on*, &c. A favourite phrase with Nym. See *Merry Wives*, i. 1. 171: 'I will say "marry trap" with you, if you run the nuthook's humour on me'; that is, if you play the bailiff or catchpole with me. Compare Ben Jonson, *Every Man out of his Humour*, iii. 3: 'Are these the admired lady-wits, that having so good a plain-song can run no better division upon it?'

117. *that's the even of it*, that's just what it is.

118. *spoke*, spoken, as in *Romeo and Juliet*, i. 4. 7:

'Nor no without-book prologue, faintly spoke.'

119. *fracted*, broken. Although this looks like Pistolese, it occurs again in *Timon*, ii. 1. 22:

'His days and times are past  
And my reliances on his fracted dates  
Have smit my credit.'

121. *he passes some humours and careers*, that is, allows himself to indulge in. See *Merry Wives*, i. 1. 169: 'Pass good humours'; and in the same scene, i. 184: 'And so conclusions passed the carieres.' To 'pass the

'careers' is a term in horsemanship. Douce says, 'It was the same as running a career, or galloping a horse violently backwards and forwards, stopping him suddenly at the end of the career.' Compare Harington's translation of Ariosto, *Orlando Furioso*, xxxviii. st. 35, l. 5 (ed. 1634):

'And of all them were readie horses found,  
The spurre, the wand, the leg and voyce t' obey;  
To stop, to start, to passe carier, to bound,  
To gallop straight, or round, or any way.'

Smythe, *Certain Discourses* (1590), fol. 23b: 'Otherwise, although they be striken cleane through, or that the bulletts do still remaine in them, they after the first shrinck at the entring of the bullett doo passe their *Carrire*, as though they had verie little or no hurt.' And Markham, *English Horseman*, ii. 19, 'Of the passing of a swift cariere'; p. 203, 'For indeede *Cariere* is but onely to runne swiftly; and to passe a *cariere*, is but to runne with strength and courage such a conuenient Course as is meete for his ability.' In the present passage 'careers' must mean 'sallies of wit.'

122. *Condole*, lament.

*Ib. for, lambkins, we will live.* Pistol is thinking of the profits he expects to make out of the commissariat. The folios have 'for (Lambekins) we will live'; 'Lambkins' being, as Steevens explains it, 'a fantastick title by which Pistol addresses his newly-reconciled friends.' Malone reads 'for, lambkins we will live'; that is, 'we will live quietly and peaceably together as lambkins.' There seems to be no necessity for altering the reading of the folios. In another passage, 2 Henry IV, v. 3. 121, Pistol says:

'Sir John, thy tender lambkin now is king.'

*Scene II.*

The place of the Scene was first marked by Pope. Capell added 'A Hall of Council'; Malone, 'A council chamber.' The king dated his letter to Charles from 'our Castel of Hampton on the seaside' (Hall, p. 60).

1. *'Fore God.* See v. 2. 140.

8. *the man that was his bedfellow.* 'The said lord Scroope was in such fauour with the king, that he admitted him sometime to be his bedfellow.' Holinshed, p. 548, col. 2.

9. *dull'd and cloy'd*, rendered insensible and satiated. Steevens, following the quartos, reads 'whom he hath cloy'd and graced with princely favours.' He conjectures that 'dull'd' may be a corruption of 'dol'd.'

12. *sits*, used of the direction of the wind. Compare *Merchant of Venice*, i. 1. 18:

'Plucking the grass, to know where sits the wind.'

*And Hamlet*, i. 3. 56:

'The wind sits in the shoulder of your sail.'

18. *in head*. 'Head' occurs in Shakespeare in the sense of an armed force. See King John, v. 2. 113:

'Before I drew this gallant head of war';  
and note on Coriolanus, ii. 2. 86 (Clarendon Press ed.).

22. *consent*. See i. 2. 181.

23. *Nor leave not*. For the double negative compare Venus and Adonis, 113:  
'O, be not proud, nor brag not of thy night.'

29. For 'Grey' the speaker's name, the first three folios have 'Kni.'

30. *galls*. Spelt 'gauls' in the first folio.

31. *create*, created. For examples of these participles formed after the Latin model, see i. 2. 16, Midsummer Night's Dream, v. 1. 412, and Abbott, § 342.

33. *the office of our hand*. Perhaps a reminiscence of Psalm cxxxvii. 5, as Stevens suggests.

34. *quittance*, requital, reward. Compare Timon of Athens, i. 1. 291:  
'No gift to him,

But breeds the giver a return exceeding  
All use of quittance.'

40. *Enlarge*, set at liberty. See i. 57, and 1 Henry IV, iii. 2. 115:

'Thrice hath this Hotspur, Mars in swathing clothes,  
This infant warrior, in his enterprises  
Discomfited great Douglas, ta'en him once,  
Enlarged him and made a friend of him.'

43. *on his more advice*, after he has reflected more, better considered what he has done. 'More advice' in the sense of 'better consideration' occurs in The Two Gentlemen of Verona, ii. 4. 207:

'How shall I dote on her with more advice,  
That thus without advice begin to love her!'

It is possible that 'his' may be used in an objective sense, and that 'on his more advice' may signify, after we have more carefully considered his case; just as in line 46, 'by his sufferance' means 'by allowing him to go unpunished.'

44. *security*, in its literal sense of absence of care, and so, carelessness, over-confidence. Compare Richard II, iii. 2. 34:

'Whilst Bolingbroke, through our security,  
Grows strong and great in substance and in power.'

See note on Julius Caesar, ii. 3. 6 (Clarendon Press ed.), and Judges xviii. 7: 'How they dwelt careless, after the manner of the Zidonians, quiet and secure.'

46. *by his sufferance*, by neglecting to punish him. Compare, for the use of 'suffer,' 3 Henry VI, iv. 8. 8:

'A little fire is quickly trodden out;  
Which, being suffer'd, rivers cannot quench.'

51. *taste*, feeling, experience.

53. *orisons*, prayers. Compare Hamlet, iii. 1. 89 :

‘Nymph, in thy orisons

Be all my sins remember’d.’

Cotgrave gives, ‘Oraison, f: Orison, prayer.’

54. *proceeding on distemper*, following on, resulting from, disturbance of mind; in this case caused by drunkenness. Compare Othello, i. 1. 99 :

‘Being full of supper and distempering draughts.’

And Hamlet, iii. 2. 312 :

‘Guil. The king, sir,—

Ham. Ay, sir, what of him ?

Guil. Is in his retirement marvellous distempered.

Ham. With drink, sir ?

Guil. No, my lord, rather with choler.’

55. *stretch our eye*, that is, open it wide. See iii. 1. 15. If we are not to shut our eyes to small offences, how wide we must open them to capital crimes !

56. *digested*, not, like the drunken man’s abuse, merely from the lips.

61. *late commissioners*, that is, lately appointed. See ii. 4. 31. Dr. Nicholson interprets the phrase as equivalent to ‘syndici lati,’ the chosen commissioners, a view which requires some evidence to render it probable.

63. *it*, the commission.

72. *lose*. Spelt ‘loose’ in the first folio.

74. *paper*. Compare 2 Henry IV, v. 4. 12 : ‘Thou paper-faced villain !’

75. *hath* is the reading of the fourth folio and of the quartos. The three earlier folios read ‘have,’ which may be defended by a reference to Coriolanus, i. 2. 4 :

‘What ever have been thought on in this state,

That could be brought to bodily act ere Rome

Had circumvention ?’

Where ‘what’ = what things. In this passage ‘have,’ which is the reading of the first folio, is changed in the later folios to ‘hath.’

76. *appearance*. In the first folio it is spelt ‘appearance,’ as in Coriolanus, iv. 5. 66. See note in the Clarendon Press edition. The spelling probably represented the pronunciation, and occurs again in v. 2. 285 ; but in iv. 1. 106 it is ‘appearance.’

79. *quick*, living, alive. Compare Hamlet, v. 1. 137 :

‘Tis for the dead, not for the quick.’

83. *As dogs upon their masters*, like Actæon’s hounds.

*Ib. worrying you*. Capell, following the quartos, reads ‘worrying them.’

86. *apt, ready*. So in Lear, iv. 2. 65 :

‘Were’t my fitness

*To let these hands obey my blood,*

They are apt enough to dislocate and tear  
Thy flesh and bones.'

87. *appertinents*, appurtenances, things appertaining to.

90. *sworn unto*, solemnly promised adherence to. See *The Merchant of Venice*, ii. 9. 17:

'To these injunctions every one doth swear.'

*Ib. practices*, plots, stratagems. Compare *Winter's Tale*, iii. 2. 168:

'He, most humane,  
And fill'd with honour, to my kingly guest  
Unclasp'd my practice':

that is, revealed my design against him.

91. *Hampton*, Southampton. Henry's letter to the French king, quoted by Hall, was 'Youn vnder oure priuy seale at our Castel of Hampton on the sea side.'

95. *Ingrateful*, ungrateful. Compare *Lear*, ii. 4. 165:

'All the stored vengeance of heaven fall  
On her ingrateful top!'

Shakespeare uses both forms of the word.

96. *the key of all my counsels*. Compare *Hamlet*, i. 3. 86:

'Tis in my memory lock'd,  
And you yourself shall keep 'the key of it.'

100. *May*, can; as in i. prol. 12, and *King John*, v. 4. 21: 'May this be possible? may this be true?'

102. *annoy*, injure, hurt. See *Julius Cæsar*, i. 3. 22:

'Against the Capitol I met a lion,  
Who glared upon me, and went surly by,  
Without annoying me.'

103. *stands off*, is prominent, conspicuous. Compare *Hamlet*, v. 2. 268:

'In mine ignorance,  
Your skill shall, like a star i' the darkest night,  
Stick fiery off indeed.'

*Ib. gross*, palpable.

104. *As black and white* stand off from each other. Capell, following the quartos, reads 'As black from white.'

107. *in a natural cause*, a cause to which they were both akin, so there was nothing unnatural in what they did.

108. *hoop*, the spelling of 'whoop' in the folios. So in the first folio, *Coriolanus*, iv. 5. 84, stands thus:

'And suffer'd me by th' voyce of Slaves to be  
Hoop'd out of Rome.'

See note on this passage in the Clarendon Press edition, and on *All You Like It*, iii. 2. 179.

112. *so preposterously*, so contrary to the natural order of things.

113. *Hath got the voice*, the vote or favourable opinion, and so, reputation. Compare *Love's Labour's Lost*, iv. 3. 344 :

‘And when Love speaks, the voice of all the gods  
    Make heaven drowsy with the harmony.’

And *Othello*, i. 3. 226 : ‘And though we have there a substitute of most allowed sufficiency, yet opinion, a sovereign mistress of effects, throws a more safer voice on you.’

114. *All other devils*. Hanmer’s reading. The folios have, ‘And other devils.’

*Ib.* suggest, tempt, seduce. So in *Richard II*, iii. 4. 75 :

‘What Eve, what serpent, hath suggested thee  
    To make a second fall of cursed man?’

116. *being fetch'd*. For this use of the participle compare *Romeo and Juliet*, i. 1. 197, 198 :

‘Love is a smoke raised with the fume of sighs ;  
    Being purged, a fire sparkling in lovers’ eyes ;  
    Being vex’d, a sea nourish’d with lovers’ tears.’

118. *temper'd*, wrought upon, moulded to his purpose like clay or wax.

Compare *Richard III*, i. 1. 65 :

‘My Lady Grey, his wife, Clarence, ’tis she  
    That tempers him to this extremity.’

*Ib.* stand up, like an honest man.

119. *no instance*, no motive, nothing to prompt thee. Compare *Richard III*, iii. 2. 25 :

‘Tell him his fears are shallow, wanting instance.’

122. *with his lion gait*, referring to *1 Peter v. 8*.

123. *vasty*. See *i. prol. 12*, and *ii. 4. 105*.

*Ib.* *Tartar*, Tartarus, hell. See *Twelfth Night*, ii. 5. 225 :

‘Mar. If you will see it, follow me.

Sir To. To the gates of Tartar, thou most excellent devil of wit !’

124. *the legions*. A reminiscence of *Mark v. 9, 15*. Compare *The Tempest*, iii. 3. 103 :

‘But one fiend at a time,  
    I’ll fight their legions o’er.’

126. *jealousy*, suspicion. Compare *Hamlet*, ii. 1. 113 :

‘I fear’d he did but trifle,

And meant to wreck thee ; but, beshrew my jealousy !’

127. *affiance*, trust, confidence. See *Cymbeline*, i. 6. 163 :

‘I have spoke this, to know if your affiance  
    Were deeply rooted.’

*The verb ‘affy’ occurs in *Titus Andronicus*, i. 1. 47 :*

‘Marcus Andronicus, so I do affy

In thy uprightness and integrity.’

*Ib. Show*, appear, seem. Compare Richard II, ii. 2. 15 :

‘Each substance of a grief hath twenty shadows,  
Which shows like grief itself, but is not so.’

132. *or . . . or*. See i. 2. 12, 225, 228.

133. *Constant*, firm, unshaken. See Julius Cæsar, iii. 1. 60 :

‘But I am constant as the northern star.’

*Ib. blood* is here used metaphorically for passion, as in Hamlet, iii. 2. 74 :

‘And blest are those

Whose blood and judgement are so well commingled  
That they are not a pipe for fortune’s finger  
To sound what stop she please.’

134. *complement*, outward demeanour or expression; that which with the internal qualities just described goes to make up the whole man. Compare Othello, i. 1. 63 :

‘For when my outward action doth demonstrate  
The native act and figure of my heart  
In compliment extern, ‘tis not long after  
But I will wear my heart upon my sleeve  
For daws to peck at.’

Where the folios read ‘complement.’ Again, Merry Wives, iv. 2. 5 : ‘Not only, Mistress Ford, in the simple office of love, but in all the accoutrement, complement, and ceremony of it.’

135. *Not working . . . ear*. He did not, says Johnson, trust the air or look of any man till he had tried him by enquiry and conversation.

137. *bolted*, sifted, like the finest flour. Compare Winter’s Tale, iv. 4. 375 :

‘The fann’d snow that’s bolted  
By the northern blasts twice o’er.’

139. *To mark the full-fraught man*. The folios have ‘To make thee etc.’ Theobald corrected it, quoting from Cymbeline, iii. 4. 63–66 :

‘So thou, Posthumus,  
Wilt lay the leaven on all proper men ;  
Goodly and gallant shall be false and perjured  
From thy great fail.’

*Ib. full-fraught*, fully laden and equipped with all good qualities. See Robinson’s Handful of Pleasant Delights (ed. Arber), p. 48 :

‘To here sweet words full fraught with wiles.’

147. *Henry*. Corrected by Theobald from the quartos. The folios have ‘Thomas.’

152. *repent*, regret, feel sorrow for. Compare Merchant of Venice, iv. 1. 278, 279 :

‘Repent but you that you shall lose your friend,  
And he repents not that he pays your debt.’

153. *Which*, that is, 'my fault.'

157. *what I intended*. Hall in his Chronicle (p. 61) says, 'For diuerse write that Richard earle of Cambridge did not conspire with the lorde Scrope and sir Thomas Graye to murther kyng Henry to please the Frenche kyng withal, but onely to thentent to exalte to the croune his brotherinlawe Edmond earle of Marche as heyre to duke Lyonel . . . And therfore it is to be thought that he rather confessed him selfe for nede of money to be corrupted by the Frenche kyng, then he would declare his inwarde mynd & open his very entent.'

159. *in sufferance*, in suffering the penalty

*Ib. will rejoice*. Rowe added 'for,' Capell 'at.' The omission of the preposition is like that in Winter's Tale, ii. 1. 94:

'Even as bad as those

That vulgars give bold'st titles.'

Compare Cymbeline, v. 5. 11:

'He hath been search'd among the dead and living.'

See note on Midsummer Night's Dream, i. 1. 81 (Clarendon Press edition). Dr. Abbott (Shakespeare Grammar, § 272) regards 'which' as equivalent to 'as to which.'

165. *My fault, but not my body*. Johnson refers to a letter written to the queen in 1585 by Parry, who was convicted of conspiracy against her life: 'Discharge me *A culpa*, but not *A pena*, good ladie.' (Holinshed, Chron. p. 1387, col. 1.)

166. *quit, acquit, clear*. Compare i Henry IV, iii. 2. 19:

'So please your majesty, I would I could  
Quit all offences with as clear excuse  
As well as I am doubtless I can purge  
Myself of many I am charged withal.'

And As You Like It, iii. 1. 11:

'Till thou canst quit thee by thy brother's mouth  
Of what we think against thee.'

169. *earnest*, money paid on the completion of a bargain, as a pledge that the agreement will be carried out. See v. 1. 57, and Macbeth, i. 3. 104:

'And, for an earnest of a greater honour,  
He bade me, from him, call thee thane of Cawdor.'

176. *you have sought*. Knight's reading, from the quartos. The first folio omits 'have'; the others read 'you three sought.'

179. *The taste whereof*. See above, l. 51, and John viii. 52: 'If a man keep my saying, he shall never taste of death.'

181. *your dear offences, your grievous offences, which have cost you dear*. Compare King John, i. 1. 257:

'Thou art the issue of my dear offence.'

See note on Richard III, i. 4. 215 (204, Clarendon Press edition), and Hamlet, i. 2. 182.

183. *like glorious*. For this adverbial use of 'like,' see The Tempest, iii. 3. 66:

'My fellow-ministers

Are like invulnerable.'

188. *rub*, obstacle, hindrance. The word is borrowed from the game of bowls. See v. 2. 33, and note on Coriolanus, iii. 1. 60 (Clarendon Press edition).

190. *puissance*. See Prologue, 25.

191. *in expedition*, on the march, in progress.

192. *Cheerly*, cheerfully. See Richard III, v. 2. 14:

'In God's name, cheerly on.'

*Ib.* *advance*, raise, that is, the standards. See Love's Labour's Lost, iv. 3. 367:

'Advance your standards, and upon them, lords!'

And King John, ii. 1. 207:

'These flags of France, that are advanced here.'

### Scene III.

Before a tavern. Perhaps the Boar's Head in Eastcheap.

1. *bring*, accompany. So Measure for Measure, i. 1. 62:

'Yet give leave, my lord,

That we may bring you something on the way.'

2. *Staines* was the first stage on the road from London to Southampton. At this point the Thames in Shakespeare's time was crossed by a wooden bridge. See Camden's Britannia (trans. Holland, ed. 1637), p. 419.

3. *yearn*, grieve. The word is spelt 'erne' in the two earlier folios, and 'yern' in the two later. See note on Julius Cæsar, ii. 2. 129, in the Clarendon Press edition.

7. *wheresome'er*, still a provincialism for 'wheresoever,' as 'whatsome'er' for 'whatsoever' in All's Well, iii. 5. 54:

'Whatsome'er he is,

He's bravely taken here.'

9. *Arthur's*. Dr. Wagner gravely states that the substitution of Arthur the national hero for Abraham was due to the patriotism of the Hostess.

11. *a finer end* is probably the Hostess's mistake for 'a final end,' which was a redundant expression not uncommonly used. Compare Like will to Like (Dodsley's Plays, ed. Hazlitt, iii. 348):

'O Lord, why did not I consider before,

What should of roisting be the final end?'

And Holinshed, *Historie of Scotland* (ed. 1585), p. 175, col. 1: 'Makduffe to this made answer, how it was a far worse fault than the other: for auarice is the root of all mischiefe, and for that crime the most part of our kings haue beeene slaine and brought to their finall end.'

*Ib. any christom child.* The 'chrisme' (Lat. *chrismale*), says Blount in his *Glossographia* (1681), 'signifies properly the white cloth, which is set by the Minister of Baptism upon the head of a child newly anointed with Chrism after his Baptism: now it is vulgarly taken for the white cloth put about or upon a Child newly Christened, in token of his Baptism; wherewith the women use to shroud the child, if dying within the month; otherwise it is usually brought to Church at the day of Purification. *Chrisoms* in the Bills of Mortality are such children as die within the month of birth, because during that time they use to wear the Chrisom-cloth.'

12, 13. *at the turning o' the tide.* It was, and probably still is, a popular belief that a person at point of death will live till the tide turns. Readers of David Copperfield will remember Mr. Barkis 'going out with the tide.'

13, 14. *fumble with the sheets.* This was commonly regarded as a sign of approaching death. Whalley quotes Beaumont and Fletcher, *The Spanish Curate*, iv. 5:

'A glimmering before death; 'tis nothing else, sir.

Do you see how he fumbles with the sheet? do you note that?' Among the signs of death enumerated by Pliny (vii. 51, Holland's translation) is 'to keepe a fumbling and pleiting of the bed-cloths.' Besides this, Steevens quotes from the ninth book of *Notable Things* by Thomas Lupton: 'If the foreheade of the sickle waxe redde—and his nose waxe sharpe—if he pull strawes, or the clothes of the bedde—these are most certain tokens of death.'

15. *ends.* The reading of the quartos, adopted by Capell. The folios have 'end.'

*Ib. but one way,* a euphemism for death. Steevens quotes from *If You know not Me, You know Nobody* [Heywood's Works, ed. 1874, i. 240]:

'I heard the doctors whisper it in secret,

There is no way but one.'

See also Middleton's *Phoenix* (Works, ed. Dyce, i. 339): 'The tobacco-pipe new dropt out of his mouth before I took horse; a shrewd sign; I knew then there was no way but one with him.' And Beaumont and Fletcher's *Captain*, iv. 2:

<sup>2</sup> *Serv.* How now! How does my master?

<sup>2</sup> *Boy.* 'Faith, he lies, drawing on apace.

<sup>1</sup> *Boy.* That's an ill sign.

<sup>2</sup> *Boy.* And fumbles with the pots too.

<sup>1</sup> *Boy.* Then there's no way but one with him.'

*Again, in Ford's Witch of Edmonton*, iv. 2 (Works, ed. Dyce, iii. 253):

'Frank. Do the surgeons say my wounds are dangerous, then?  
 Car. Yes, yes, and there's no way with thee but one.'

16. *and a babble of green fields.* Theobald's correction of the reading of the folios, 'and a Table of green fields.' It was suggested to him by a MS. note written in a copy of Shakespeare by 'a gentleman sometime deceas'd,' who proposed to read 'and a' talked of green fields.' Pope rejected the words as part of a stage direction: 'A Table was here directed to be brought in, (it being a scene in a tavern where they drink at parting,) and this Direction crept into the text from the margin. Greenfield was the name of the Property-man in that time who furnish'd implements, &c. for the actors. A Table of Greenfield's.' Theobald's remarks upon this explanation, published in 1726, were fresh in Pope's mind when he revenged himself in the Dunciad two years after. If any one should prefer to read as Malone suggests, 'in a table of green fields,' or as Mr. Smith, 'upon a table of green fields,' or as Mr. Collier's MS. annotator, 'on a table of green frieze,' or as a writer in Fraser's Magazine, 'or as stubble on shorn fields,' he will be at liberty to exercise his choice. In explanation of his emendation Theobald adds, 'It is certainly observable of People near Death, when they are delirious by a Fever, that they talk of moving; as it is of Those in a Calenture, that they have their Heads run on green Fields.' (Shakespeare Restored, p. 138.)

19, 20. Malone quotes a story from Wits, Fits, and Fancies, &c. 1595, which Shakespeare may have heard: 'A gentlewoman fearing to be drowned, said, now Jesu receive our soules! Soft, mistresse, answered the waterman; I trow, we are not come to that passe yet.'

23, 24. *and they were as cold as any stone.* These words are repeated by Capell after the quartos. The folios omit them.

26. *cried out of sack*, cried out against sack. See Shakespeare's Plutarch (ed. Skeat), p. 262: 'So being accused to his master for money ill-gotten, although all the world cried out of him, yet he found the means to escape well enough.' M. Philarète Chasles imagined that Falstaff cried out for more sack: 'Il demande encore en mourant un dernier verre de sa liqueur favorite.' (Études sur W. Shakespeare, p. 271.)

30, 34. In the first instance the first folio alone has 'Deules'; in the second all the folios read 'Deule.'

30, 31. *incarnate*, being also the name of a colour (Fr. *incarnat*), is misunderstood by the Hostess. So in Holland's Pliny, xiv. 1 (vol. i. p. 405): 'In one place they are of a fresh and bright purple, in another, of a glittering, incarnate, and rosate colour.'

37. *rheumatic*, with the accent on the first syllable, came to the Hostess's mouth more readily than 'lunatic.'

40. *hell-fire* was restored by Capell from the first two quartos. The folios have 'Hell.' Falstaff had once before (1 Henry IV, iii. 2. 35-37) told

Bardolph, 'I never see thy face but I think upon hell-fire and Dives that lived in purple: for there he is in his robes, burning, burning.'

43. *shog*. See ii. 1. 41.

45-54. Arranged as by Capell. Printed as prose in the folios. Pope first made verse of it.

46. *chattels* denote generally goods, especially cattle (Fr. *châtel*, from Med. Latin *cattallum*, which is a corruption of *capitale*), and in legal phraseology any property whatever which is not freehold. We need not however suppose that Pistol uses the word in the strictly technical sense.

47. *Let senses rule*. Steevens interprets 'let prudence govern you.' Johnson was dissatisfied with the text, and proposed 'let sense us rule'; that is, 'let us not give way to foolish fondness, but be ruled by our better understanding.' Monck Mason conjectured 'Let sentences rule,' that is, sayings or proverbs, which he proceeds to quote.

*Ib. word*, motto. Adopted by Rowe from the first and third quartos. The folios and second quarto have 'world.'

*Ib. Pitch and pay*, whatever its origin may be, is a proverbial saying, which inculcates ready-money payment, or payment on delivery of goods. Farmer quotes from Tusser (The Author's life, stanza 24, p. 211, English Dialect Society ed.) his description of Norwich:

'A citie trim,

Where strangers wel may seeme to dwel,  
That pitch and pay, or keepe their day,  
But who that want, shall find it scant  
So good for him.'

He also gives an extract from one of the old laws of Blackwell-hall, which was that 'a penny be paid by the owner of every bale of cloth for pitching.' Blackwell-hall, or Bakewell-hall, was the old cloth-hall of London, and in the year 1665 an act of Common Council was made for 'the Hallage of Woollen Cloths, Drapery Wares, and for the *pitching*, safe-keeping, and safe Delivery thereof' (Stow's Survey, ed. Strype, b. v. p. 276) in Blackwell hall and other places appointed. The mansion-house of Sir Robert Ducy was to be 'from henceforth a place for the *pitching* and harbouring of any such Cloths and other Commodities' (p. 277). A penalty was imposed upon any owner of such commodities or his servants who refused to pay the Hallage 'at the first *pitching* of the same.' Hence it appears that '*pitching*' was the technical term for depositing the cloth at the cloth-hall, and '*pitch and pay*' was the rule of the Hall. A causeway leading from Durdham Down to Lord de Clifford's park near Bristol is called Pitch and Pay, and the tradition is that in the time of the plague it was the custom to bring provisions and deposit them there for the use of the citizens who left the money for them in return, so as to avoid the risk of spreading the infection.

49. *men's faiths are wafercakes.* The modern form of the proverb is, Promises are like piecrust, made to be broken.

50. *hold-fast.* Douce quotes the saying, Brag is a good dog, but hold-fast is a better.

51. *Caveto.* The quartos have 'Cophetua.'

52. *clear thy crystals,* dry thine eyes, as Johnson first explained it, adding 'but I think it may better mean in this place *wash thy glasses.*' This made it necessary for Steevens to quote, among other passages, from Beaumont and Fletcher, the Double Marriage [v. 2] :

'Sleep you, sweet glasses!

An everlasting slumber crown those crystals!'

*Ib. Yoke-fellows,* companions, comrades. See iv. 6. 9, and in the Epistle to the Philippians, iv. 3, where 'true yoke-fellow' is the literal rendering of the Greek *σύντελε γνήσιος* and has come down from the time of Tyndale.

#### Scene IV.

The stage-direction in the first folio is, 'Flourish. Enter the French King, the Dolphin, the Dukes of Berry and Britaine.' In the quartos it is, 'Enter King of France, Bourbon, Dolphin, and others.'

1. *comes.* 'The English,' in the singular, is here used for the English king or general, just as in iv. 4. 73: 'The French might have a good prey of us if he knew of it.' Compare 'the Dane,' Hamlet, i. 1. 15, &c. Another explanation of 'comes' is that frequently at the beginning of a sentence when a plural subject follows, the verb is singular. See Abbott, § 335.

2. *more than carefully,* with more than common care, as Johnson explains it.

3. *To answer,* to respond to the attack. Compare Troilus and Cressida, i. 3. 171:

'Now play him me, Patroclus,  
Arming to answer in a night alarm.'

7. *To line,* to strengthen, fortify. Compare Macbeth, i. 3. 112:

'Did line the rebel  
With hidden help and vantage.'

And 1 Henry IV, ii. 3. 86:

'I fear my brother Mortimer doth stir  
About his title, and hath sent for you  
To line his enterprize.'

8. *means defendant,* means defensive, or means of defence.

10. *a gulf,* a whirlpool. See iv. 3. 82, and Hamlet, iii. 3. 16:

'The cease of majesty

Dies not alone, but like a gulf doth draw  
What's near it with it.'

11. *fits*, befits, becomes. See Hamlet, ii. 2. 26:

'Your visitation shall receive such thanks  
As fits a king's remembrance.'

13. *fatal and neglected*. Dr. Schmidt regards this as equivalent to 'fatally neglected,' 'neglected to our destruction.'

16. *dull*, tender callous. See ii. 2. 9, and Hamlet, i. 3. 64:

'But do not dull thy palm with entertainment  
Of each new-hatch'd, unfledged comrade.'

17. *nor no*. So in The Merchant of Venice, iii. 1. 98: 'Nor no ill luck  
stirring but what lights on my shoulders.'

19. *maintain'd, assembled and collected*. These verbs correspond respectively to the substantives in the previous line.

20. *As were*, as if there were.

25. *a Whitsun morris-dance*. Douce, at the end of his Illustrations of Shakspeare, discusses at great length the nature of the 'Ancient English Morris-Dance.' He believes it to have been originally of Moorish origin, although he admits that 'the genuine Moorish or Morisco dance was, no doubt, very different from the European *morris*.' In 2 Henry VI, iii. 1. 365, a Morisco is a morris-dancer, and Cotgrave (Fr. Dict.) gives 'Morisque: f. A Morris (or Moorish) dance.' So also in the Comedy of Errors, iv. 3. 28, a 'morris-pike' is a Moorish pike. The morris-dance appears to have been originally connected with the Robin Hood games on May day. Hence, in All's Well, ii. 2. 25, 'As fit . . . as a morris for May-day.' 'We find also that other festivals and ceremonies had their morris, as Holy-Thursday; the Whitsun-ales; the bride-ales, or weddings, and a sort of play or pageant called the lord of misrule. Sheriffs too had their morris-dance. . . . It is probable that when the practice of archery declined, the May games of Robin Hood were discontinued, and that the morris-dance was transferred to the celebration of Whitsuntide, either as connected with the Whitsun-ales, or as a separate amusement . . . . The several characters that seem in more ancient times to have composed the May game and morris were the following: Robin Hood, Little John, Friar Tuck, Maid Marian the queen or lady of the May, the fool, the piper, and several morris dancers habited, as it appears, in various modes. Afterwards a hobby horse and dragon were added.' (Douce.) See, for further details, Baker's Northamptonshire Words and Phrases, ii. 30.

26. *king'd* as a participle appears again in the reading adopted by *modern editors in King John*, ii. 1. 371:

'King'd of our fears, until our fears, resolved  
Be by some certain king purged and deposed.'

28. *humorous*, capricious. In 2 Henry IV, iv. 4. 34, his father describes him as being 'As humorous as winter.'

34. *in exception*, in making objections. See iv. 2. 25.

37. *the Roman Brutus*. See Lucrece, 1807-1816.

46. *of a weak and niggardly projection*, in consequence of being planned on a weak and niggardly scale.

50. *flesh'd*, trained like a falcon or hound. See note on Richard III, iv. 3. 6. In the present passage the next line shews that the figure is taken from the hound.

51. *strain*, race or breed (A.S. *strýnd*, from *strýnan*, to beget). Still used of dogs. Compare Julius Cæsar, v. 1. 59:

'O, if thou wert the noblest of thy strain.'

Hence, keeping up the figure, Warburton reads 'hunted' for 'haunted' in l. 52.

54. *struck*. Steevens quotes from the title of one of Sir David Lyndsay's poems [Ane Dialog betuix Experience and ane Courteour, Works, ed. Laing, iii. 13]: 'And quhow king Nynus began the first weiris, and straik the first battell.' See also l. 1956 of the same poem:

'Nynus was first and principall man,  
Quhilk wrangus conquessing began,  
And was the man, withouttin faill,  
In erth that straik the first bataill.'

Again, in Holinshed's Chronicles, iii. 551 (ed. 1586): 'At length the king approached the riuver of Some, and finding all the bridges broken, he came to the passage of Blanchetake, where his great grandfather king Edward the third a little before had striken the battell of Cressie.'

55. *captived*, taken captive. Richardson quotes from Hackluyt's Voyages, vol. ii. pt. ii. p. 174: 'And if our English Papists doe but looke into Portugall, against which they haue no pretence of Religion, how the Nobilitie are put to death, imprisoned, their rich men made a praye, and all sorts of people captiued; they shall finde that the obedience euen of the Turke is easie and a libertie, in respect of the slauerie and tyrannie of Spaine.' See also Sidney's Apology for Poetry (ed. Arber), p. 38: 'But the Historian, beeing captiued to the trueth of a foolish world, is many times a terror from well dooing, and an incouragement to vnbrideled wickednes.'

57. See i. 2. 108.

*Ib. his mountain sire.* Assuming the reading of the text to be correct, Steevens says, 'I believe the poet meant to give an idea of more than human proportion in the figure of the king.' It has been proposed to read 'his mighty sire,' as in i. 2. 108, 'his most mighty father.' Theobald substituted 'mounting,' in the sense of aspiring.

59. *heroical*, heroic. So in Troilus and Cressida, iii. 3. 192:

'The reasons are more potent and heroicall'

64. *fate*, what he is destined to achieve. See *Antony and Cleopatra*, iii. 13. 169: ‘Cæsar sits down in Alexandria, where I will oppose his fate.’

*Ib. of him.* Compare *As You Like It*, v. 2. 7: ‘Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting.’

70. *spend their mouths.* A technical term of the chase. Compare *Venus and Adonis*, 695, of dogs pursuing the hare:

‘For there his smell with others being mingled,  
The hot scent-snuffing hounds are driven to doubt,  
Ceasing their clamorous cry till they have singled  
With much ado the cold fault cleanly out;  
Then do they spend their mouths: Echo replies,  
As if another chase were in the skies.’

And Golding’s *Ovid* (ed. 1603), ii. fol. 33b:

‘And Ringwood with a shrill loud mouth the which he freely spent.’

See also *Troilus and Cressida*, v. 1. 98, and *Gervase Markham’s Country Contentments* (ed. 1675), p. 6: ‘If you would have your Kennel for sweeteness of cry, then you must compound it of some large dogs, that have deep solemn Mouths, and are swift in spending.’

75. In *Holinshed’s narrative* the message of Henry is sent by ‘Antelope his purseuant at armes.’

77. *wills*, desires. See 1. 90.

78. *divest.* The first folio has ‘deuest,’ as in *Othello*, ii. 3. 181:

‘Like bride and groom  
Devesting them for bed.’

*Ib. lay apart*, lay aside, put off. See iii. 7. 35.

80. *long.* Pope’s reading. The folios have ‘longs,’ and so have the quartos, but then they read ‘The borrowed tytle’ instead of ‘The borrow’d glories.’ Compare for the word itself *Coriolanus*, v. 3. 170:

‘To his surname Coriolanus ’longs more pride.’

85. *awkward* is almost synonymous with *sinister*. Compare Holland’s *Plutarch* (ed. 1603), p. 876: ‘For that which we in Greeke call *ἀποτέρον*, that is to say, on the auke or left hand, they say in Latin, *Sinistrum*.’ And in *Udall’s translation* of *Erasmus’s Paraphrase of Matthew* xxiii. 24, ‘O blinde guydes, whiche beinge of an aukwarde religion, do streyne out a guat, and swallowe vp a camell’; where the Latin is *præpostere religiosi*. By using the word ‘sinister’ Exeter implies that Henry’s claim was legitimate. The accent is on the second syllable, as in *Midsummer Night’s Dream*, v. 1. 164, and *Troilus and Cressida*, iv. 5. 128:

‘My mother’s blood  
Runs on the dexter cheek, and this sinister  
Bounds in my father’s.’

88. *line*, pedigree, showing his lineage or descent.

90. *Willing you*, desiring you. For the construction compare *Henry VIII*, iii. 1. 18: 'They will'd me say so, madam.'

91. *evenly*, directly, without any interruptions in the straight line of descent. Contrasted with the 'crooked titles' mentioned in i. 2. 94.

94. *indirectly*, wrongfully. As in *King John*, ii. i. 49:

'And then we shall repent each drop of blood  
That hot rash haste so indirectly shed.'

99. To amend the metre of this line, which stands as it is printed both in the quartos and folios, Rowe read 'And therefore etc.' Mitford proposed 'fiercest,' and Sidney Walker 'fiery.' If the words are pronounced deliberately, as they were intended to be spoken, no change is necessary.

101. *requiring*, asking. In Shakespeare's time 'require,' like 'demand,' was used simply for 'ask,' without the idea which has attached to both words in modern usage of asking with authority.

102. *in the bowels of the Lord*. This phrase is from *Holinshed*, p. 548, col. 1: 'Neuerthelesse exhorted the French king in the bowels of Jesu Christ, to render him that which was his owne, whereby effusion of Christian blood might be auoided.'

105. *wasty*. See i. prol. 12, and ii. 2. 123.

106, 107. Johnson says, the disposition of the images were more regular if we were to read thus:

'Turning the dead men's blood, the widows' tears,  
The orphans' cries, the pining maidens' groans.'

They would thus correspond to the order in the following line,  
'For husbands, fathers, and betrothed lovers.'

But there is the same irregularity in *Hamlet*, iii. 1. 159:

'The courtier's, soldier's, scholar's, eye, tongue, sword,'  
and in both cases we have probably what Shakespeare wrote.

107. *pining*. This is the reading of the quartos, adopted by Pope. The folios have 'privy.'

113. *For us*, for our part, as regards ourselves.

120. *an if*, if. The folios print as usual 'and if,' which some modern editors punctuate 'and, if.'

121. *in grant of*; by granting.

124. *womby vaultages*, hollow caverns. See iv. prol. 4.

126. *ordnance*, spelt 'ordinance' in the folios, to represent the pronunciation, as in *King John*, ii. 1. 218:

'By the compulsion of their ordinance.'

On the other hand, in the next Act, prologue, 26, the first three folios spell the word 'ordinance' although it is only a disyllable. Similarly 'England' is at pleasure a disyllable or a trisyllable; and generally if a liquid follows

another consonant in the middle of a word an extra syllable may if necessary be introduced between them.

129. *odds*, quarrel, variance. Compare *Timon of Athens*, iv. 3. 42 :  
 ‘That put’st odds  
 Among the rout of nations.’

129, 130, *to that end . . . vanity*. Arranged as by *Rowe*. One line in the folios.

133. *the mistress-court*. The figure suggested by the tennis-balls is still kept up.

137. *masters*, possesses. So in *Sonnet*, cvi. 8 :  
 ‘Even such a beauty as you master now.’

140. After this line the folios have the stage-direction, ‘Flourish.’ *Capell* conjectures ‘that the French king rises from his throne at that place, as dismissing the embassy; a matter worthy the noting, as it shews the boldness of Exeter who will not be so dismiss’d.’

143. *footed*. In *Lear* iii. 3. 14, the folios read ‘there’s part of a power already footed,’ while the quartos have ‘landed.’ Again in *Lear*, iii. 7. 45 :  
 ‘And what confederacy have you with the traitors  
 Late footed in the kingdom?’

145. *breath*, breathing time. Used to denote a very short interval. Compare *King John*, iii. 4. 134 :

‘An hour,  
 One minute, nay, one quiet breath of rest.’  
 And *Richard III.*, iv. 2. 24 :  
 • ‘Give me some breath, some little pause, my lord.’

### ACT III.

#### *Prologue.*

1. *imagined wing*, the wing of imagination. See i. prologue, 18.  
 2, 3. *In motion . . . seen*. Arranged as by *Rowe*. In the folios ‘In motion . . . thought’ is one line.

4. *Hampton*. Theobald’s correction. The folios read ‘Dover.’ The place where the army was encamped, according to *Warton*, was a level down called Westport, now covered by the sea.

5. *brave, gaily equipped*.

6. *fanning*. *Rowe’s* reading. The folios have ‘fayning’ or ‘faining.’ Mr. *Stone* points out that in Dr. *Grosart’s* edition of *Chester’s Love’s Martyr* (New *Shakspere Soc.*), p. 153, ‘faining’ is a misprint for ‘fanning’: ‘Thoughts like the ayrie puffing of the wind,  
 Keepes a sweet faining in my loue-sicke brest.’

The same conceit is found in *Macbeth*, i. 2. 50, quoted by Steevens:

‘Where the Norwegian banners flout the sky  
And fan our people cold.’

12. *bottoms*, vessels. So in *Twelfth Night*, v. 1. 60: ‘The most noble bottom of our fleet.’ And *King John*, ii. 1. 73:

‘In brief, a braver choice of dauntless spirits  
Than now the English bottoms have waft o’er  
Did never float upon the swelling tide.’

14. *rivage*, shore. Cotgrave in his French Dictionary gives ‘Rivage: m. The sea shore, or coast; a water banke, waters side, the sea side.’ Steevens quotes from Spenser, *Faery Queen*, iv. 6. 20:

‘The which Factolus with his waters shere  
Throwes forth upon the rivage round about him nere.’

See also Hall’s Chronicle (ed. 1809), p. 74: ‘For Ihon Vicount Narbon Viceadmirall of Fraunce had brought the whole nauy to the riage and shore adioyning to the toun.’

15. *A city*. According to Holinshed, the king ‘set forward with a thousand ships.’ Lingard says he ‘entered the Seine with a fleet of fifteen hundred sail,’ and in this he follows Hall’s Chronicle.

16. *majestical*, majestic. Compare ‘heroical,’ ii. 4. 59, and see iv. 1. 255, and *Richard III*, iii. 7. 118:

‘The supreme seat, the throne majestical.’

17. *Harfleur*. So printed first by Rowe. In the folios the spelling, here and elsewhere, is ‘Harflew,’ and in Holinshed, p. 549, we find, ‘The next daie after his landing, he marched toward the towne of Harfue.’ Hall (Chronicle, p. 62) says, ‘The next day after, he marched towarde the toun of Harflewe standing on the riuere of Seyne betwene two hilles and besieged it on euerie parte.’

18. *to sternage of*, astern of; so as to follow the vessels in your mind’s eye. Shakespeare probably invented the word, but Malone proposed to change it to ‘steerage,’ which is a different thing altogether.

21. *puissance*. See i. prologue, 25.

26. *ordnance*. The first three folios have ‘ordnance.’ See note on ii. 4. 126.

27. *girded Harfleur*. Holinshed says (p. 549), ‘he besieged it on euerie side, raising bulwarks and a bastell.’

30. *to dowry*, as her dowry. Compare iii. 7. 54, 59, and *Coriolanus*, v. 3. 178:

‘This fellow had a Volscian to his mother.’

30, 31. The terms here mentioned were offered to Henry by the embassy which was sent to him at Winchester, when he was on his way to Southampton. ‘At time prefixed, before the kings presence, sitting in his throne imperial, the archbishop of Burges made an eloquent and a long oration,

dissuading warre, and praising peace; offering to the king of England a great summe of monie, with diuerse countries, being in verie deed but base and poore, as a dowrie with the ladie Catharine in mariage, so that he would dissolute his armie, and dismisse his soldiers, which he had gathered and put in a readinesse.' Holinshed, p. 547.

32. *likes*, pleases. See iv. i. 16, iv. 3. 77, and Hamlet, ii. 2. 80: 'It likes us well.'

33. *lintstock*, the stick which held the gunner's match. In Dutch *lont* is a match, and *lontstok* a linstock or lintstock, which in Swedish is *lunt-stake*, and in German *lumentstock*.

34. Stage direction. Chambers go off. 'Chambers' were small cannon, which were an early form of breech-loaders, being so called from the moveable chamber containing the charge of powder which was let into the breech of the gun. See an account of some Venetian bronze guns found in the Mediterranean, given in the *Archæological Journal*, xxviii. 305. Florio (Worde of Wordes, 1598) has, 'Aspide . . . Also a short piece of ordinance called a chamber or a mortar.'

35. *eche*. The first folio has 'eech' and the others 'ech,' the spelling probably representing the pronunciation. In Middle English the forms *eken* and *echen*, to augment, are both found, and apparently belong to different dialects. In Pericles, iii. prol. 13, 'eche' rhymes with speech:

'And time that is so briefly spent  
With your fine fancies quaintly eche;  
What's dumb in show I'll plain with speech.'

And in The Merchant of Venice, iii. 2. 23,

'To eke it and to draw it out in length,'  
the first quarto reads 'eck,' the second 'ech,' the third and fourth 'eech,' while the first three folios have 'ich' and the fourth 'itch.' In As You Like It, i. 2. 108, and All's Well, ii. 5. 79, the first folio has 'ecke.'

### Scene I.

The stage direction in the folios is: 'Enter the King, Exeter, Bedford, and Gloucester. Alarum: Scaling Ladders at Harflew.'

1. Printed as by Pope. The folios have it in two lines.

7. *summon up*. So Rowe corrects the reading of the folios 'Commune up,' which gives no sense.

9. *aspect*, with the accent on the last syllable, as in v. 2. 244, and everywhere else in Shakespeare. See The Merchant of Venice, ii. 1. 8, Richard III, i. 2. 23; Coriolanus, v. 3. 32; and Milton, Comus, 694.

10. *portage*. The sockets of the eyes are compared to the portholes of a ship.

11. *o'erwhelm*, overhang. Compare *Venus and Adonis*, 183:  
 'His louring brows o'erwhelming his fair sight.'

And *Romeo and Juliet*, v. 1. 39:

'In tatter'd weeds, with overwhelming brows.'

12. *galled*, fretted or worn away by the action of the water. Compare *Lucrece*, 1440:

'And their ranks began  
 To break upon the galled shore.'

13. *jutty*, project over. See *Cotgrave* (Fr. Dict.): 'Soupendre. To hang on, or ouer; to iuttie or beare out, to stand or leane beyond.'

*Ib. confounded*, ruined, wasted, consumed. So in *Coriolanus*, i. 6. 17:  
 'How couldst thou in a mile confound an hour?'

And *The Merchant of Venice*, iii. 2. 278:

'Never did I know  
 A creature, that did bear the shape of man,  
 So keen and greedy to confound a man.'

14. *Swill'd with*, greedily swallowed by. Compare *Richard III*, v. 2. 9:  
 'The wretched, bloody, and usurping boar . . .  
 Swills your warm blood like wash.'

'With' is frequently used with the instrument of an action. See *Sounet* lxiii. 2:

'With Time's injurious hand crush'd and o'erworn.'

And *As You Like It*, v. 2. 26: 'I thought thy heart had been wounded with the claws of a lion.'

*Ib. ocean*, three syllables, as in *The Merchant of Venice*, i. 1. 8:  
 'Your mind is tossing on the ocean.'

15. *nostril*. Spelt 'nostrill' or 'nostril' in the folios. Compare Anglo-Saxon *nas* *lyrl*, or *nos* *lyrl*, the hole by which the nose is pierced or drilled.

16. *bend up*, strain to the utmost. The figure is taken from a bow. Malone quotes *Macbeth*, i. 7. 79:

'I am settled, and bend up  
 Each corporal agent to this terriblefeat.'

17. *noblest English*. The reading of the three later folios. The first folio has 'Noblish English,' the printer's eye having caught the last syllable of the second word. Malone reads 'noble.'

18. *fet*, fetched, as in the folio reading of *Richard III*, ii. 2. 121:

'Me seemeth good, that with some little Traine,  
 Forthwith from Ludlow, the young Prince be fet.'

'Fet' is the past participle, and 'fette' the preterite of the Middle English verb 'fecchen,' to fetch.

*Ib. war-proof*, courage tried in war.

21. *for lack of argument*, for want of any subject or cause of quarrel to

employ them upon ; there being none left to oppose them. Compare Troilus and Cressida, i. 1. 96 :

‘I cannot fight upon this argument ;  
It is too starved a subiect for my sword.’

31. *in the slips*. A slip was a noose or leash in which a greyhound was held before he was let loose upon the game. See note on Coriolanus, i. 6. 38 (Clarendon Press ed.). Nares quotes from Harington's translation of Ariosto, Orlando Furioso, xxxix. 10 :

‘Even as a grewnd which hunters hold in slip,  
Doth strive to breake the string, or slide the coller.’

32. *Straining*. Rowe's correction of the folio reading ‘straying.’

*Ib. upon the start*, ready to start.

33, 34. The rhyme here is much the same as in Edward III, i. 1 :

‘From whence we'll shake him with so rough a storm,  
As others shall be warned by his harm.’

Compare also Richard II, ii. 1. 222, 223 :

‘Come on, our queen : to-morrow must we part ;  
Be merry, for our time of stay is short.’

34. Except for the note of exclamation at the end, this line is punctuated as it stands in the folios. Warburton reads ‘God for Harry ! England ! and St. George !’ Delius has ‘God for Harry ! England and St. George !’

### Scene II.

2. *corporal*. See ii. 1. 2, where Bardolph is made a lieutenant.

3. *a case of lives*, a set of lives. Mr. Chappell writes to me, ‘Consort instruments were of several sizes and kept in one case, or, if large, in one chest. The sequel proves this to be a musical allusion.’ A case therefore was a set of four.

4. *the plain-song* was the simple air or melody without variations, which were added at the will of the singer. See Chappell's Popular Music of the Olden Time, p. 51 note.

18. *Up . . . cullions!* Instead of this speech, which stands as in the folios, Capell reads, following the quartos, ‘Got's plud !—Up to the preaches you rascals ! will you not up to the preaches ?’ Hanmer and other modern editors have attempted to be uniform in representing Fluellen's Welsh pronunciation. The old editions are inconsistent. Capell observes, ‘The Poet thought it sufficient to mark his diction a little, and in some places only.’

*Ib. avaunt, begone!* See Cotgrave (Fr. Dict.): ‘Devant. (Interiect.) Used, as our, Avaunt, in the driuing away of a dog.’ This illustrates Falstaff's language to the Chief Justice's Servant (2 Henry IV, i. 2. 103) :

‘You hunt counter : hencecl avaunt !’

*Ib. cullions.* This term of abuse is derived from the Italian *coglione*, which Florio defines in his *World of Wordes* (1598) as 'a noddie, a foole, a patch, a dolt, a meacock,' and in his *Italian Dictionary* 'a cuglion, a gull, a meacock.' So in Chapman, *All Fools* (Works, i. 136):

'Though I desire especially to see  
My Sonne a Husband, Shall I therefore haue him  
Turne absolute Cullion?'

19. *great duke*, great leader or general. *Pistol*, to propitiate *Fluellen*, gives him the highest title he can think of.

*Ib. to men of mould*, that is, as Johnson explains, 'to men of earth, to poor mortal men.'

22. *bawcock*. From French *beau cog*. See iv. i. 44, and *Twelfth Night*, iii. 4. 125: 'Why how now, my bawcock! how dost thou, chuck?'

23. *wins*. Capell thought this a corruption of the printers for 'runs.' See ii. i. 116.

24. *Exeunt all but Boy*. The folios have only 'Exit.'

26. *swashers*, braggarts, bullies, swaggerers. The fuller form of the word is 'swash-buckler.'

28. *antics*, grotesque figures, buffoons. See *Troilus and Cressida*, v. 3. 86:

'Behold, distraction, frenzy and amazement,  
Like witless antics, one another meet.'

29. *white-livered*, cowardly. See *The Merchant of Venice*, iii. 2. 86, and note on *Richard III*, iv. 4. 465 (Clarendon Press ed.).

*Ib. by the means*, by means. So *Hamlet*, ii. 2. 347: 'Their inhibition comes by the means of the late innovation.'

33. *the best men*, that is, the bravest.

38. *purchase* bears the same relation to 'plunder' as 'convey' does to 'steal.' 'Commodity,' we learn from *King John*, ii. 1. 573 etc., was another word which had been injured in the usage. Compare *Ben Jonson*, *Bartholemew Fair*, ii. 1: 'This had been a fine time for purchase if you had ventured.' And *The Alchemist*, iv. 4:

'In the mean time,  
Do you two pack up all the goods and purchase,  
That we can carry in the two trunks.'

40. *sworn brothers*. See ii. 1. 11.

42. *carry coals*, do any degrading service, put up with any affront. Compare *Romeo and Juliet*, i. 1. 1: 'Gregory, o' my word, we'll not carry coals.' And *Cotgrave* (Fr. Dict.): 'Brave: com. Braue, gay, fine, gorgeous . . . also, valiant, hardie, stout, courageous, that will carrie no coales.' Compare *The Servingmans Comfort*, printed by Mr. Hazlitt in the *Roxburgh Library* (Inedited Tracts, p. 148): 'But come to abuse it, it wyll beare no coales, it wyll not take any wrong at your handes.'

44. *handkerchers*. In the early copies of Shakespeare the spelling is almost equally divided between 'handkercher' and 'handkerchief,' the former representing the pronunciation.

46. *pocketing up of wrongs*, not resenting them. We still speak in familiar language of pocketing an affront. Compare King John, iii. 1. 200:

'Aust. Well, ruffian, I must pocket up these wrongs,

Because—

*Bast.* Your breeches best may carry them.'

49. *presently*, immediately. See v. 2. 79.

54. *discuss*, explain. See iv. 1. 37, iv. 4. 5, 29, and Merry Wives, iv.

5. 2. It appears to have been a slang word.

55. *under the countermines*. As we learn from Holinshed that the countermines were made by the French, Mr. Vaughan proposes to read 'with countermines.' Perhaps 'i' the (=in the) countermines.'

58. *The Duke of Gloucester &c.* 'Thenglishmen daily ceased not to assaile the toun, the duke of Gloucester to whom the ordre of the assaule was committed, made thre mynes vnder the ground & approached the walles with ordinaunce and engynes, and would not suffre theim within to reste at any tyme.' (Hall's Chronicle, p. 62.) Holinshed (p. 549, col. 2) has 'the duke of Glocester, to whom the order of the siege was committed,' the very words used by Shakespeare.

61. Flu. From this point, through the remainder of the scene, Fluellen is called 'Welch.' in the folios, and Macmorris and Jamy are respectively 'Irish' and 'Scot.'

70. *expedition* appears to be a blunder between 'experience' and 'eruption.'

78. *pioners*, pioneers; as in Hamlet, i. 5. 163: 'A worthy pioner!' See the note on that passage for similar forms of other words.

106. *the breff and the long*, the short and the long.

107. *hear*. The folios have 'heard,' and this was adopted by all modern editors down to the time of the Cambridge edition. Sidney Walker suggested 'hear,' and 'heare' might be corrupted by the printers into 'heard' just as in iv. prol. 16, 'name' becomes 'nam'd' in the folios. Captain Jamy is pedantic but not ungrammatical.

110, 111. Mr. Stone prints the words 'Ish a villain . . . rascal' as spoken Aside. But Macmorris was in too much of a rage to regard consequences, and as his anger made him incoherent the sentence is probably broken off abruptly and we should print 'rascal—'

### Scene III.

*The stage direction in the folios is 'Enter the King and all his Traine before the Gates.'*

2. *parle*, parley. See Hamlet, i. 1. 62:

'So frown'd he once, when, in an angry parle,  
He smote the sledged Polacks on the ice.'

And King John, ii. 1. 205:

'Our trumpet call'd you to this gentle parle.'

10. *the gates of mercy shall be all shut up*. Compare The Tempest, iii. 2. 78: 'I'll turn my mercy out o' doors.' Malone quotes from 3 Henry VI, i. 4. 177:

'Open thy gate of mercy, gracious God!'

Steevens reminds us that Gray borrowed this expression in his Elegy:

'And shut the gates of mercy on mankind.'

11. *flesh'd*, initiated in slaughter. See note on Richard III, iv. 3. 6:

'Although they were flesh'd villains, bloody dogs.'

17, 18. *all fell feats . . . desolation*. Johnson paraphrases it thus, 'All the savage practices naturally concomitant to the sack of cities,' which is hardly better expressed.

26, 27. *As . . . ashore*. Arranged as by Rowe. The folios print as one line.

26. *precepts*. A precept, in legal language, is a summons. So in 2 Henry IV, v. 1. 14: 'Marry, sir, thus: those precepts cannot be served.' The difference of accent distinguishes this from the usual meaning of the word. Pope, following the usual pronunciation, read 'As send our precepts.'

28. *Take pity of*, take pity on. So in Much Ado, ii. 3. 271: 'If I do not take pity of her, I am a villain.' Compare All's Well, ii. 3. 254: 'I'll have no more pity of his age than I would of—.'

31. *O'erblows*, blows away, disperses.

32. *heady*, headstrong, ungovernable. The first folio reads 'headly,' the other 'headdy' and 'heady.' Capell conjectured 'deadly,' which Reed adopted. For 'heady' see i. 1. 34, and compare 1 Henry IV, ii. 3. 58:

'Of prisoners' ransom and of soldiers slain,  
And all the currents of a heady fight.'

35. *Defile*. Rowe's reading in his second edition. The folios have 'Desire.'

40. *the wives of Jewry*. See Matthew ii. 16-18. In the Authorised Version 'Jewry' is the equivalent of Judæa, the portion of Palestine occupied by the tribes of Judah and Benjamin after the Captivity.

43. After this line the folios have the stage direction 'Enter Governor.'

45. *whom of succours we entreated*. For the construction compare The Merchant of Venice, iv. 1. 402:

'I humbly do desire your grace of pardon.'

50. *defensible*, capable of offering defence. So in 2 Henry IV, ii. 3. 38:

'Where nothing but the sound of Hotspur's name  
Did seem defensible.'

51. 'The kyng of Englaunde ordeigned capitain of the toun of Harflew his vncle Thomas Duke of Excester.' Hall's Chronicle, p. 62.

54. *to them . . . uncle.* Punctuated as by Pope. The folios have,  
'Vse mercy to them all for vs, deare vncle.'

58. *address,* prepared, ready. So in *2 Henry IV*, iv. 4. 5 :  
'Our navy is address'd, our power collected.'

*Scene IV.*

Enter Katharine and Alice. The folios have, 'Enter Katherine and an old Gentlewoman.' Farmer suspected that this Scene was inserted by a different hand. Hanmer omitted it, and Warburton regretted that he had no authority for doing so. Capell regards the Scene as necessary because an interval is required before Scene V, which begins

'Tis certain he hath pass'd the river Somme.'

He further defends it on the ground 'that the subject of it is natural, and it's language easy; that it favours that continual alternation of comic and serious which prevails in this play; and brings us early acquainted with a character of some importance, that would otherwise come in most irregularly when the action is near concluding.' But he does not see that the chief objection to the scene which no doubt was felt by Farmer is the incongruity observed by Gildon, who remarks, 'for why he should not allow her (that is, Katharine) to speak in English as well as all the other French, I can't imagine: since it adds no beauty; but gives a patch'd and pye-bald Dialogue of no Beauty or Force.' It was probably done to suit some actor who spoke French. The text in the folios is very corrupt. M. François Victor Hugo prints it as it stands there, that the reader may judge 'comment l'auteur de Hamlet parlait la langue de Montaigne.'

*Scene V.*

According to Hall the French king was at Rouen when he heard of the passage of the Somme by Henry at Béthancourt on October 19. 'The Frenche kyng beyng at Roan, hearyng that the kyng of Englaunde was passed the water of Some, was not a little discontente' (p. 64). The Duke of Bourbon was introduced among the speakers in this Scene by Theobald from the quartos.

2. *And if = an if.* See ii. 4. 120.

*Ib.* See Hall's Chronicle, p. 64. Of the King's Council, thirty-five in number, 'xxx. agreed that the Englishmen should not departe vnfoughten with all.'

6. *Incursey, Iust.* Compare *Richard III*, iii. 5. 80 :

'Moreover, urge his hateful luxury,  
And bestial appetite in change of lust.'

7. *scions.* Spelt 'Syens' in the first folio. So in Winter's Tale, iv. 4. 93, we find in the same edition :

'You see (sweet Maid) we marry  
A gentler Sien, to the wildest Stocke.'

In Othello, i. 3. 337, the folio has 'whereof I take this, that you call Loue, to be a Sect, or Seyen,' while the quartos spell the word 'syen,' as here. Cotgrave gives the forms in French *Scion* and *Sion*, and Palsgrave (*Lesclarissement de la Langue Francoise*) has 'Syon a yong sette.' See also Holland's Pliny, xvii. 22 (vol. i. p. 529); 'When the weather is disposed to raine, or the ground by nature drie, it is good planting vine-sets or sions at the fall of the leafe.'

11. The metre is eked out by pronouncing the final 'e' of 'vie.' Compare 'batailles' in line 15.

12. *but*, after a strong asseveration, as in The Merchant of Venice, v. 1. 208 :

I'll die for't but some woman had the ring.'

13. *slobbery*, sloppy, miry, still used in Northamptonshire, Leicestershire, and Shropshire. The word is connected with 'slab' (Macbeth iv. 1. 32), and 'slubber' (Othello, i. 3. 227). The low-lying part of a field near Bisham Abbey, being frequently subject to floods, is known as 'the slab acre.' In Colonel Egerton-Leigh's Cheshire Glossary 'slob' is defined as 'sea mud,' and 'slobber' as 'wet rain,' which is probably a misprint for 'wet, rain,' for 'cowd slobber' is immediately afterwards interpreted by 'cold rain.' For the repetition of the indefinite article, see iv. 1. 189.

14. *nook-shotten*, that is, full of angles or corners, whatever may be its etymology, is clearly a term of contempt, and as such still exists in some of our provincial dialects. Randle Holme, in his Academy of Armory and Blazon, b. iii. c. ix. p. 385 (quoted imperfectly by Steevens), says, a 'Querke, is a nook shotten pane: or any pane whose sides and top run out of a square form,' as distinct from a quarry or square pane. Hence it may have come to mean irregular, awkward, misshapen. In Wilbraham's Cheshire Glossary it is defined as 'disappointed, mistaken, having overshot the mark.' Pegge adds to Grose's Glossary, 'Nook-shotten, spoke of a wall in a bevil, and not at right angles with another wall.' It would seem that a 'nook' is a sharp angle, an angle less than a right angle, and that 'nook-shotten,' signifies 'full of sharp angles or corners.' In Carlisle's Historical Account of the Charity Commission, p. 305, we find among the old terms which occur in the Commissioners' Reports, 'Shott of ground, a nook, an angle, a field, a plot of land.' So that when Bourbon in his contempt calls England a 'nook-shotten isle' he may mean an island in which there is not even a field of respectable size. Warburton defines it as 'an isle that shoots out into

capes, promontories, and necks of land'; Knight, as 'the isle thrust into a corner, apart from the rest of the world'; Staunton, an isle spawned in a corner, or flung into a corner. Miss Jackson, in her *Glossary of Shropshire Words*, gives two senses to *Nook-shotten*: (1) having many sharp turns and angles; and (2) stationed—as a matter of idle habit—in the chimney corner. As an illustration of the former meaning she says, 'An old farmer cautioned a certain person against taking a short cut across some fields because the way was very "*neuk-shotten*.'" For the form of the word compare 'cup-shotten.'

19. *A drench*, &c. Markham, in his *Maister Peece* (1615), p. 200, gives directions for making 'a mashe of Malt and Water lukewarme.'

*Ib. sur-rein'd*, over-worked or over-ridden. Capell says, 'Hurt in the reins, over-strained.' Steevens quotes from *Jack Drum's Entertainment* (1601):

'Writes he not a good cordial sappy style?—

A sur-rein'd jaded wit, but he rubs on.'

23. *roping*, dripping. See note on iv. 2. 48.

24. *houses' thatch*. Pope, following the quartos, read 'house-tops'; and to correct the metre still further substituted 'while' for 'whiles a.'

*Ib. whiles*. See note on *Julius Cæsar*, i. 2. 209.

32. *to the English dancing-schools*, to teach 'French nods and apish courtesy' (*Richard III*, i. 3. 49).

33. *lavoltas high and swift corantos*. Compare *Troilus and Cressida*, iv. 4. 88:

'I cannot sing,

Nor heel the high lavolt.'

The lavolta or lavolt was originally an Italian dance imported into France, as appears by the following passage quoted by Capell from *Scot's Discovery of Witchcraft* (1584), p. 42: 'Item he saith, that these night-walking or rather night-dancing witches, brought out of Italie into France, that danse, which is called *La volta*.' Capell further gives, from 'An ould facioned Love. Or a loue of the Ould facion, by I. T. gent.' (1594), p. 29:

'So may you see by two *Lavalto* danced.

Who face to face about the house do hop:

And when one mounts; the other is aduanced,

At once they moue, at once they both do stop.'

The lavolta is etymologically akin to the modern waltz, although it differs from it in essential particulars, as will be seen from the elaborate description of the dance by Thoinot Arbeau, given by Douce in his *Illustrations of Shakespeare*, as well as from Sir John Davies's lines in his poem *Orchestra*, st. 70 (quoted by Reed):

'Yet is there one, the most delightfull kind,

*A loftie jumping*, or a leaping round,

*Where arme in arme* two dauncers are entwind

And whirl themselves with strict embracements bound,  
And still their feet an anapest do sound:  
An anapest is all their musick's song,  
Whose first two feet are short, and third is long.'

Florio, in his *Worlde of Wordes* (1598), defines Coranta or Corranta as 'a kinde of French-dance.' In the folios the word is spelt 'carranto,' as in *Twelfth Night*, i. 3. 137, 'Why dost thou not goe to Church in a Galliard, and come home in a Carranto?' It was a quick and lively dance, perhaps a kind of galop. Sir John Davies, *Orchestra*, st. 69, describes it thus:

'What shall I name those triple trausses,  
That on a triple dactile foot doe runne  
Close by the ground with sliding passages,  
Wherein that Dauncer greatest praise hath wonne  
Which with best order can all orders shunne:  
For every where he wantonly must range,  
And turne, and wind, with vnexpected change.'

39. *More sharper*. So 'more better' in *The Tempest*, i. 2. 19; 'more braver,' *The Tempest*, i. 2. 439; 'more headier,' *Lear*, ii. 4. 111. See Abbott, § 11.

*Ib. hie.* Spelt 'high' in the first folio, as in iii. 2. 15.

40. *Charles Delabreth*. This is Holinshed's form of the name. Capell prints De-la-bret, following Hall. Shakespeare has taken his names, except Charolois, from the list of those who were slain or taken prisoners at Agincourt. See iv. 8. 86, &c. Philip Earl of Charolois, son of the Duke of Burgundy, was forbidden by his father to take part in the battle, but he helped to bury the dead.

44. *Beaumont*. 'Beumont' in the first and second folios: 'Blamont' and 'Bawmont' in Hall: 'Blamont' and 'Beaumont' in Holinshed. In *Monstrelet* he is called 'Blaumonte' and 'Blaumont.'

*Ib. Fauconberg.* Capell (from Holinshed). The folios have 'Faulconbridge.'

45. *Foix*. So Capell. The folios have 'Loys.' Hall has 'Foys,' Holinshed 'Fois.' In *Monstrelet* he is apparently the lord de Poix.

*Ib. Lestrale.* Both Hall and Holinshed have 'Lestrake.' Perhaps the same as Sir James de Lescuelle in *Monstrelet's* list.

46. *knights*. Theobald's correction, adopted by Pope in his second edition. The folios have 'kings.'

49. *pennons*, flags, banners. Cotgrave (Fr. Dict.) has, 'Pennon: m. A Pennon; Flag, or Streamer. Les pennons d'une fleiche. The feathers of an arrow. Pennonceau; ou Pennoncel: m. A Pennon on the top of a Launce; a little Flag, or Streamer.'

52. *doth spit and void his rheum upon*. Steevens quotes the line of *Furius Bibaculus*, parodied by Horace (Sat. ii. 5. 41):

'Juppiter hibernas cana nive consput Alpes.'

54. *in a captive chariot.* 'The noble men devised a chariot how they might triumphantly conueigh kyng Henrye beyng captiue to the cytie of Paris.' Hall, Chronicle, p. 68.

*Ib. Rouen.* Spelt 'Roan' in the folios. See quotation from Hall at the beginning of the Scene.

60. *for achievement,* to bring the affair to a conclusion. Malone says, 'instead of achieving a victory over us.' In any case there is no necessity for reading, as Staunton proposed, 'fore achievement.'

64. *Prince Dauphin, &c.* 'The Dolphin sore desired to haue beene at the battell, but he was prohibited by his father.' Holinshed, p. 552, col. I.

*Scene VI.*

Capell was the first to give the locality of the Scene, 'Camp of the English Forces in Picardy.' Theobald had merely 'The English Camp.' It is a little difficult to fix the precise spot where the skirmish at the bridge took place. According to Malone it was fought at Blangy on the river Ternoise, and if so, following Monstrelet, it must have been on Thursday the 24th of October, the day before the battle of Agincourt. With this agrees the narrative given in the life of Henry V by Thomas of Elmham (ed. Hearne, p. 56). But Holinshed, who was Shakespeare's authority (the incident not being mentioned by Hall), places it on Tuesday, October 22. Now on Tuesday Henry marched from Monchy la Gache to Ancre, and quartered himself at Forceville (Monstrelet), and there would have been no bridge at which the enemy could dispute his passage. Holinshed in this follows Titus Livius Foro-Juliensis. See quotation in Preface.

Enter Gower and Fluellen, meeting. The folios have, 'Enter Captaines, English and Welch, Gower and Fluellen.'

5. *the Duke of Exeter* had been left in command at Harfleur (iii. 3. 51), but according to the Chronicles, he placed Sir John Fastolfe, his lieutenant, in charge of the town, and followed the king to Agincourt where he led the rearguard (Holinshed, pp. 550, col. 2, 553, col. 1). In fact however he was not present at the battle, and the rearguard was commanded by Lord Camoys (French, Shakespeareana Genealogica, p. 97).

11, 12. *an auncient lieutenant.* The folios are responsible for this accumulation of titles. The quartos have simply 'an Ensigne.' There is a confusion with regard to the true rank both of Bardolph and Pistol. See ii. 1. 2. Pistol is lieutenant in 2 Henry IV, v. 5. 95.

25. *And of buxom valour.* If Pistol's fustian were worth mending we might with Capell omit 'And.' The phrase 'buxom valour' is probably another playhouse scrap, but Steevens takes the trouble to interpret it as 'valour under good command, obedient to its superiors,' and to illustrate the word 'buxom' by a quotation from Spenser.

26. Compare Lucrece, 952: 'The giddy round of Fortune's wheel.' See also Hamlet, ii. 2. 517, and As You Like It, i. 2. 34-39.

28. *That stands upon the rolling restless stone.* Steevens quotes from Gascoigne's *Iocasta* (Works, ed. Hazlitt, i. 326):

'O blissful concord, bredde in sacred brest  
Of him that guides the restlesse rolling sky.'

In the same play 'The order of the laste dumbe shewe,' which represents the figure of unstable fortune, begins thus: 'First the Stillpipes sounded a very mournful melody, in which time came vpon the Stage a woman clothed in a white garment, on her head a pilier double faced, the formost face fair & smiling, the other behinde blacke & lowring, muffled with a white laune about her eyes, her lap ful of Jewelles, sitting in a charyot, her legges naked, her fete set vpon a great round bal, &c.' Ritson refers to Kyd's Spanish Tragedy (Dodsley's Plays, ed. Hazlitt, v. 22):

'Fortune is blind . . .  
Whose foot is standing on a rolling stone.'

30. *painted blind.* Warburton with great probability leaves out 'blind.'

*Ib. muffer,* a veil or wrapper worn by women over the lower part of the face. See Isaiah, iii. 19, and Merry Wives, iv. 2. 73: 'Otherwise he might put on a hat, a muffer and a kerchief, and so escape.'

33. *mutability, and variation.* Fluellen confused his parts of speech very much like his countryman Sir Hugh Evans in The Merry Wives (i. 1. 222, 223): 'I will description the matter to you, if you be capacity of it.'

37. *Fortune is Bardolph's foe, &c.* Staunton pointed out that this refers to the popular old ballad, 'Fortune, my foe!' which begins

'Fortune, my foe! why dost thou frown on me?'

See Chappell's Popular Music of the Olden Time, p. 162. Compare Merry Wives, iii. 3. 69; Beaumont and Fletcher, Custom of the Country, i. 1, and Burton, Anatomy of Melancholy, Part 3, Sec. 3. Mem. 6. Suls. 5: 'What shall we do in such a case? Sing *Fortune my Foe?*'

38. *a pax.* So the folios read. Theobald, following Holinshed, substituted 'pix,' which is no doubt what Shakespeare ought to have written. Holinshed's words are, 'Yet in this great necessitie, the poore people of the countre were not spoiled, nor anie thing taken of them without painment, nor anie outrage or offense doone by the Englishmen, except one, which was, that a souldiour tooke a pix out of a church, for which he was apprehended, and the king not once remoued till the box was restored, and the offender strangled' (p. 552, col. 1). Hall's narrative is substantially the same (Chron. p. 64) but heightens the offence: 'a foolishe souldier stale a pixe out of a churche and vnreuerently did eat the holy hostes within the same conteigned.' The incident took place in the plain near Corby, before the army had passed the Somme, on Thursday Oct. 17, according to an anonymous eyewitness, whose narrative is followed by Sir Harris Nicolas (Battle of Agincourt, pp. civii,

clvii): 'There was brought to the king in that plain, a certain English robber, who, contrary to the laws of God and the royal proclamation, had stolen from a church a pix of copper gilt, found in his sleeve, which he happened to mistake for gold, in which the Lord's body was kept; and in the next village where we passed the night, by decree of the king . . . he was put to death on the gallows.' Thomas of Elmham adds that the culprit was led through the whole army, which halted for the purpose, and then hanged on a tree close to the church which he had robbed. The pix, or pyx (Lat. *pyxis*), was the box which held the consecrated host. Fuller enumerates among the payments at Waltham Abbey (History, p. 17), 'Item, For a Pix of Pewter, two shillings. This was a Box wherein the Host, or consecrated wafer, was put and preserved.' And just before, 'Item, for a Pax copper and gilt, five shillings . . . A piece of wood, or metall (with Christ's picture thereon) was made, and solemnly tended to all people to kiss. This was called the Pax, or Peace, to shew the unity and amity of all there assembled, who (though not immediately) by the Proxie of the Pax kissed one another.' Of the ordinances made for the government of the army in the reign of Richard II (1386), which appear to have been in force during Henry's campaign, the second is, 'Also that no man be so hardy to touche the sacrament of the auiter nor the pyxe wherin it is enclosed upon payne to be draune, hanged, and his hedde to be smeten of' (Nicolas, Battle of Agincourt, p. 107). Mr. G. R. French, in his *Genealogica Shakespeareana* (pp. 107, 109), has given wood-cuts both of a pax and a pyx, which clearly shew the difference between them.

50. *rejoice therefore.* Pistol is like himself in *2 Henry IV*, v. 3. 112:

'*Sil.* Honest gentleman, I know not your breeding.

*Pist.* Why then, lament therefore.'

Malone thinks Shakespeare may have had in his mind a line in Marlowe's *Massacre of Paris* (ed. Dyce, p. 243):

'The Guise is slain, and I rejoice therefore.'

55. *figo.* See iv. 1. 60. The use of this contemptuous word was accompanied by an insulting gesture, in which the thumb was thrust between the first and second fingers and the hand closed. The significance of this is sufficiently explained in Douce's *Illustrations of Shakespeare*.

57. *The fig of Spain!* Steevens sees in this 'an allusion to the custom of giving poisoned figs to those who were the objects either of Spanish or Italian revenge.' But both this custom and the gesture above mentioned came from Spain. See *2 Henry IV*, v. 3. 123:

'When Pistol lies, do this; and fig me, like  
*The bragging Spaniard.*'

67. *perfect.* *So the quartos.* The folios have 'perfit,' as in 1. 72 they read 'perfily.'

68. *they will learn you.* 'You' is redundant, as in 2 Henry IV, iii. 2. 301: 'And a' would manage you his piece thus; and a' would about and about, and come you in and come you in.' See Abbott, § 220.

69. *where services were done.* In 'the character of the persons,' prefixed to Ben Jonson's Every Man out of his Humour, Shift is described as 'A thread-bare shark; one that was never a soldier, yet lives upon lendings . . . He waylays the reports of services, and cons them without book.'

*Ib. a sconce,* a redoubt or earthwork (Du. *schans*, Germ. *schanze*).

72. *they con,* or learn by heart, as an actor studies his part. So in Coriolanus, iv. 1. 11:

'You were used to load me  
With precepts that would make invincible  
The heart that conn'd them.'

And Midsummer Night's Dream, i. 2. 102: 'But, masters, here are your parts: and I am to entreat you, request you and desire you, to con them by to-morrow night.'

73. *new-tuned oaths.* Pope read 'new-turn'd,' and Mr. Collier, following the MS. Corrector, 'new-coin'd.' 'New-found oaths,' that is, newly invented oaths, which Mr. Grant White suggests, occurs in Two Gentlemen of Verona, iv. 4. 135. With the present passage compare v. 2. 61, where 'swearing and stern looks, defused attire,' are the marks of a soldier.

73. 74. *a beard of the general's cut.* The soldiers would imitate their general in the fashion of their beards. For information on the subject of beards generally see Fairholt's Costume in England, p. 358 etc.

74. *suit.* The quartos have 'shout,' a misspelling of 'suit,' which in Shakespeare's time was commonly pronounced 'shoot.'

76. *such slanders of the age,* which bring it into disrepute. Johnson quotes from Ascham's Scholemaster (ed. Arber, p. 54) his account of the manners learned at court: 'In greater presens, to beare a braue looke: to be warlike, though he never looked enimie in the face in warre: yet som warlike signe must be vsed, either a slounglie busking, or an ouerstaring frounched hed, as though out of euerie heeres topp, should suddenlie start out a good big othe, when nede requirith.'

77. *mistook,* mistaken. Compare Hamlet, v. 2. 395:

'And, in this upshot, purposes mistook  
Fall'n on the inventors' heads.'

82. *from the pridge,* that is, bringing him news from the bridge.

*Ib.* In the folios the stage-direction is 'Drum and Colours. Enter the King and his poore Souldiers.' It was inserted, says Malone, 'that their appearance might correspond with the subsequent description in the Chorus of Act iv.'

97. *bubukles.* A word of Fluellen's coinage, corrupted out of 'carbuncles.' For 'bubukles, and whelks, and knobs,' the quartos have 'whelkes and

knubs, And pumcles.' Bardolph's appearance must have been very like that of Chaucer's Sompnour (Cant. Tales, ed. Tyrwhitt, Prologue, 625 etc.), which is quoted by Malone:

‘A Sompnour was ther with us in that place,  
That hadde a fire-red cherubinnes face,

Ther n'as quiksilver, litarge, ne brimston,  
Boras, ceruse, ne oile of tarte non,  
Ne oinement that wolde clense or bite,  
That him might helpen of his whelkes white  
Ne of the knobbes sitting on his chekis.’

103. *compelled*, exacted. Compare Henry VIII, i. 2. 57:

‘Commissions, which compel from each  
The sixth part of his substance.’

Shakespeare here follows Holinshed (p. 552): ‘Yet in this great necessitie, the poore people of the countrey were not spoiled, nor anie thing taken of them without painment, nor any outrage or offense doone by the Englishmen.’

105. *lenity*. Rowe's correction from the quartos. The folios have ‘Leuitie’ or ‘Levity’.

106. *gamente*, player; not necessarily a gambler, but any one who plays a match. Among the Alleyn Papers at Dulwich is an ‘Advertiserment for the Bear Garden:—Tomorrow beinge Thursdaie shalbe seen at the Bear Gardin on the banchside a greate mach plaid by the gamstirs of Essex’ (Warner, Catalogue of Manuscripts at Dulwich, p. 83).

107. Tucket. A tucket, according to Markham (quoted by Grose, Military Antiquities, ii. 255), is one of the sounds or signals given by the trumpet, ‘which beinge hearde simply of it selfe, without addition, commands nothing but marching after the leader.’ See iv. 2. 35.

Enter Montjoy. Cotgrave gives ‘Mont-joye: m. The title of the chiefe Herald in Fraunce.’ After the king's Council at Rouen had decided that the English should be fought with, ‘Mountioye kyng at Armes was sent to the kyng of Englande to defie hym as the enemie of Fraunce, and to tell hym that he should shortly haue battaill’ (Hall, Chronicle, p. 64).

108. *my habit*, that is, the herald's coat or tabard, a tunic without sleeves, which gave its name to the famous inn in Southwark where Chaucer placed the opening scene of the Canterbury Tales. Describing the inns of Southwark, Stow (Survey, ed. Thoms, p. 154) says, ‘Amongst the which, the most ancient is the Tabard, so called of the sign, which, as we now term it, is of a jacket, or sleeveless coat, whole before, open on both sides, with a square collar, winged at the shoulders; a stately garment of old time, commonly worn of noblemen and others, both at home and abroad in the wars, but then (to wit in the wars) their arms embroidered or otherwise depict upon them, that every man by his coat of arms might be known.

from others: but now these tabards are only worn by the heralds, and be called their coats of arms in service.'

116. *upon our cue*, the time being come for us to play our part. The folios have 'our Q.' Johnson remarks, 'This phrase our author learned among players, and has imparted it to kings.' See note on *Midsummer Night's Dream*, iii. 1. 67 (Clarendon Press ed.).

119. *proportion*, be proportioned to.

134. *impeachment*, hindrance. Cotgrave (Fr. Dict.) gives as the equivalents of the French 'Empescher. To hinder, let, barre, stop; impeach; pester, trouble, disturbe, incomber, &c.;" and of 'Empeschement: m. An impeachment; a let, stop, hinderance, impediment, obstacle; disturbance, comber, trouble, etc.' The French *empêcher* is from the Middle Latin *impedicare*.

*Ib. sooth*, truth (A. S. *sōð*). Compare *Macbeth*, v. 5. 40:

'If thy speech be sooth,

I care not if thou dost for me as much.'

148. *God before*. See i. 2. 307.

150. *There's for thy labour, Montjoy*. 'When he had unanswered the harauld, he gaue to him a great reward & licenced him to depart.' Hall, Chronicle, p. 65. Titus Livius (p. 14) and Thomas of Elmham (p. 55) relate that the King gave the heralds each a hundred French gold crowns. According to the narrative of the anonymous chronicler quoted by Sir Harris Nicolas (Battle of Agincourt, p. clxvii) the visit of the three heralds, who were sent by the dukes of Orleans and of Bourbon, took place on Sunday the 20th of October and not on Thursday the 24th.

153. *We shall your tawny ground, &c.* 'Sir myne entent and desire is none other, but to do as it pleaseth almighty God and as it becometh me, for surely I will not seke your Master at this tyme, but if he or his seke me I will willyngly fight with hym. And if any of your nacion attempt once to stoppe me in my iourney toward Caleis, at their ieopardy be it, and yet my desire is that none of you be so vnauidised or harebrained as to be the occasion that I in my defence shall coloure and make redde your tawny grounde with the deathes of your selfes and theffusion of Christen bloud.' Hall, Chronicle, p. 64.

164. *on to-morrow*, on the morrow, in the morning.

### Scene VII.

3. *an excellent armour*. 'Armour' in the sense of 'a suit or armour' is used with the indefinite article. Compare *2 Henry IV*, iv. 5. 30:

'Like a rich armour worn in heat of day.'

And *Much Ado*, ii. 3. 17: 'I have known when he would have walked ten mile a-foot to see a good armour.' See also *Pericles*, ii. 1. 125, 126.

9. *provided of.* Compare *The Merchant of Venice*, ii. 4. 24:  
 'I am provided of a torch-bearer.'

12. *pasterns.* The first folio has 'postures.'

13. *as if his entrails were hairs,* like a tennis ball.

17. *the pipe of Hermes,* with which he charmed Argos, as Shakespeare may have read in Golding's translation of Ovid's *Metamorphoses* (fol. 12b):  
 'He playd vpon his merrie Pipe to cause his watching eyes  
 To fall a sleepe.'

Compare Keats, *Endymion*:

'Ravishments more keen  
 Than Hermes' pipe, when anxious he did lean  
 Over eclipsing eyes.'

20. *pure air and fire.* Steevens quotes from *Antony and Cleopatra*, v. 2.

292: 'I am fire and air; my other elements  
 I give to baser life.'

Compare Heywood, *Fair Maid of the West* (Works, ii. 406):

'These bold Englishmen,  
 I think are all compos'd of spirit and fire;  
 The element of earth hath no part in them.'

23. *all other jades you may call beasts.* Warburton transposed 'jades' and 'beasts.'

*Ib. beasts*, as they do not deserve the name of horses.

30. *the lodging*, the lying down.

35. *familiar to us and unknown*, both those regions which we know well and those as yet undiscovered.

*Ib. lay apart.* See ii. 4. 78.

36. *writ, wrote.* The more common form of the past tense in Shakespeare. See note on *Coriolanus*, v. 2. 83.

37. *Wonder of nature* may have been the first words of a sonnet of the time. Mr. Ainger (Ward, *English Dramatic Literature*, i. 399) has pointed out that one of Constable's to his mistress begins 'Miracle of the World!' See the edition of his *Diana* by Hazlitt, p. 27.

42. *prescript*, prescribed, laid down by rule.

49. *a kern of Ireland*, a light-armed Irish soldier. See notes on *Richard II*, ii. 1. 156, and *Macbeth*, i. 2. 13.

*Ib. your French hose off.* French hose were loose wide breeches. See note on *Macbeth*, ii. 3. 13 (Clarendon Press ed.).

50. *your strait strossers, your tight trousers.* Theobald reads 'trossers,' and *Hammer* 'trousers.' But there is no need for change. Dyce (Glossary) quotes from Dekker's *Gull's Hornbook* (p. 40, ed. 1812): 'Nor the Danish *streeve sagging* down like a Welch wallet, the Italian's close strosser, nor the *French standing collar.*' And from Middleton, *No Wit, no Help like a*

Woman's, ii. 1; Works, v. 39, ed. Dyce): 'Or, like a toiling usurer, sets his son a-horseback in cloth-of-gold breeches, while he himself goes to the devil a-foot in a pair of old *strossers*.' Theobald adds to his note, 'by strait Trossers, our Poet humorously means, *femoribus denudatis*: for the Kernes of Ireland wear no Breeches, any more than the Scotch-Highlanders do.'

54. *to my mistress*. See iii. prol. 30.

55. *as lief*, as gladly or willingly. The first folio has 'liue.' See note on Hamlet, iii. 2. 3 (Clarendon Press ed.).

60. 2 Peter ii. 22, quoted, with the omission of a few words, from Olivetan's translation.

69. *a many*. See iv. 1. 117; iv. 3. 95; iv. 7. 79; Richard III, iii. 7. 184; Merchant of Venice, iii. 5. 73 (53, Clarendon Press ed.).

78. *about the ears of the English*. Compare Romeo and Juliet, iii. 1. 85: 'Will you pluck your sword out of his pilcher by the ears? make haste, lest mine be about your ears ere it be out.'

79. *Who will go to hazard with me, &c.* 'The Frenchmen in the meane while, as though they had beeene sure of victorie, made great triumph, for the capteins had determined before, how to diuide the spoile, and the soldiers the night before had plaid the Englishmen at dice.' Holinshed, p. 554, col. 1.

85. *I think he will eat all he kills*. Compare Much Ado, i. 1. 43-45: 'I pray you, how many hath he killed and eaten in these wars? But how many hath he killed? for indeed I promised to eat all of his killing.'

89. *still*, constantly. See i. 2. 145.

91. *Nor . . . none*. See ii. 4. 17; iv. i. 97.

101. *his lackey*, to whom no one is a hero.

101, 102. *a hooded valour . . . bate*. The play upon words here is derived from the language of falconry. A falcon was hooded till it was let fly at the game, and its first action was to 'bate' or flap the wings preparatory to flight. Nares (Glossary) quotes the following illustrations from The Gentleman's Recreation (ed. 1721, p. 155) in which directions are given for training a falcon: 'Afterwards go leisurely against the Wind, then unhood her, and before she bate, or find any Check in her Eye, whistle her off from your Fist fairly and softly.' And from a letter of Bacon's to Queen Elizabeth (Life and Letters, ed. Spedding, ii. 163): 'The only new-year's gift which I can give your Majesty is that which God hath given to me; which is a mind in all humbleness to wait upon your commandments and business: wherein I would to God that I were hooded, that I saw less, or that I could perform more: for now I am like a hawk, that bates, when I see occasion of service, but cannot fly because I am tied to another's fist.'

111. *shot over the mark*.

112. *overshot*, beaten in shooting; and so, put to the worse, over-reached. So Love's Labour's Lost, i. 1. 143:

'So study evermore is overshot'

And again, iv. 3. 160

'But are you not ashamed? nay, are you not,  
All three of you to be thus much o'ershot?'

114. *fifteen hundred paces*. Holinshed says 'not past two hundred and fiftie pases; and in another passage, 'three bow shoots.' The quartos read,

'My Lords, the English lye within a hundred  
Paces of your Tent.'

120. *peevish*, foolish, silly. See *As You Like It*, iii. 5. 110:

'Tis but a peevish boy; yet he talks well.'

And *Julius Caesar*, v. 1. 61:

'A peevish schoolboy, worthless of such honour,  
Join'd with a masker and a reveller.'

128. *their mastiffs*. Of these dogs Harrison in his *Description of England* (Holinshed, i. 231) says, 'The force which is in them surmounteth all beleefe, and the fast hold which they take with their teeth exceedeth all credit: for three of them against a beare, four against a lion are sufficient to trie masteries with them.' He also mentions 'one English mastiffe, which alone and without anie helpe at all pulled downe first an huge beare, then a pard, and last of all a lion, each after other before the French king in one daie, when the lord Buckhurst was ambassador vnto him.'

129. *winking*, with eyes shut. See ii. 1. 6; v. 2. 288.

133. *Just, just*, exactly so. See *All's Well*, ii. 3. 21: 'Just, you say well; so would I have said.'

*Ib. sympathize with*, resemble, correspond to, match.

134. *robustious*, rudely violent. Compare *Hamlet*, iii. 2. 10: 'O, it offends me to the soul, to hear a robustious periwig-pated fellow tear a passion to tatters.' And *Drayton, Polyolbion*, i. 250:

'Through dikes and riuers make, in this robustious play.'

*Ib. coming on*, advancing to the attack.

135. *great meals of beef*. The love of good living was a common charge against the English. See *Macbeth*, v. 3. 8: the 'English epicures': and *Henry VI*, i. 2. 8:

'They want their porridge and their fat bull-beeves.'

138. *shrewdly*, badly; used as an intensive adverb. See above, l. 45, and *Hamlet*, i. 4. 1: 'The air bites shrewdly; it is very cold.' In the present passage the word is spelt in the first folio as it was pronounced, 'shrowdly.'

139. In the Constable's oration as given in Hall (*Chronicle*, p. 66), he says: 'For you must understand, y<sup>t</sup> kepe an Englishman one moneth from his warme bed, fat befe, and stale drinke, and let him that season *tast colde and suffre hunger*, you then shall se his courage abated, his *bodye waxe leane and bare*, and euer desirous to retorne into his owne *countrye*.'

140. *stomachs*. A play upon the two senses of the word. In modern language 'appetite' might be similarly used. See iv. 3. 35.

142. *by ten*. 'They rested themselves, waiting for the bloudie blast of the terrible trumpet, till the houre betweene nine and ten of the clokke of the same daie.' *Holinshed*, p. 553, col. 1.

## ACT IV.

*Prologue.*

Wrongly marked 'Actus Tertius' in the folios.

2. *poring*, looking closely, as if purblind or near-sighted.

3. *Fills* is singular, as the 'creeping murmur and the poring dark' form but one idea. See i. 2. 119.

4. *womb of night*, the hollow vault of night. Compare *Venus and Adonis*, 268 :

'The bearing earth with his hard hoof he wounds,  
Whose hollow womb resounds like heaven's thunder.'

5. *stilly*. Palsgrave gives, 'Stilly, Quoyement.'

6. *That*, so that.

8. *paly*, pale. Compare *Romeo and Juliet*, iv. 1. 100 :

'The roses in thy lips and cheeks shall fade  
To paly ashes.'

9. *Each battle*, that is, each army in order of battle. See iv. 3. 2.

*Ib. umber'd*, darkened by contrast with the flames. Umber was used to darken the complexion for purposes of disguise. See *As You Like It*, i. 3. 114.

10. *Steed threatens steed*. But, according to Monstrelet it was remarked as ominous to the French that scarcely any of their horses neighed during the night before the battle.

11. *the night's dull ear*. Steevens suggests that this may have been in Milton's mind when he wrote (L'Allegro, 42) :

'To hear the lark begin his flight  
And singing startle the dull night.'

12. *The armourers &c.* Warton quotes from Chaucer's description of the preparation for the battle between Palamon and Arcite (Cant. Tales, 2510-11) :

'And fast the armureres also  
With file and hammer priking to and fro.'

*Ib. accomplishing*, putting the finishing touches to their armour.

13. *With busy hammers, &c.* Douce says (Illustrations of Shakespeare), 'This does not solely refer to the business of rivetting the plate armour

before it was put on, but as to part when it was on. Thus the top of the cuirass had a little projecting bit of iron, that passed through a hole pierced through the bottom of the casque. When both were put on, the smith or armourer presented himself, with his rivetting hammer, to close the rivet up, so that the party's head should remain steady notwithstanding the force of any blow that might be given on the cuirass or helmet.'

16. *name*. Tyrwhitt's conjecture, adopted by Steevens. The folios have 'nam'd.' Similarly in iii. 2. 107 they read 'heard' for 'hear,' and lower down (l. 27) in this prologue they have 'Presented' for 'Presenteth.'

17. *Proud of their numbers, &c.* 'The Frenchemen in the meane season little or nothyng regarding the small nombre of thenglishe nacion, were of suche haute courage and proud stomaches that they took no thought for the battaile, as who saye they were victours and ouercomers before any stroke was striken, and laughed at the Englishmen, and for very prid thought them selues lifted into heauen iesyng and boastyng that they had thenglishe inclosed in a straight and had ouercome and taken them without any resistance. The capitaines determined howe to deuide the spoyle: the souldiers plained the Englishmen at dice.' Hall, Chronicle, p. 68.

18. *over-lusty*, too lively or merry. As in Lear, ii. 4. 10: 'When a man's over-lusty at legs, then he wears wooden netherstocks.'

19. *Do the . . . play at dice*. 'Play' = play for. The phrase occurs in the quotation from Hall given above (l. 17), and Hanmer's emendation of 'For' instead of 'Do' is quite unnecessary.

20. *cripple tardy-gaited*. Spelt 'creeple-tardy-gated' in the folios.

22. To amend the metre Pope omitted 'away.' Mr. Vaughan suggests 'fore-doom'd' for 'poor condemned.'

23. *their watchful fires*, the fires by which they keep watch.

24. *inly*, inwardly. So in The Tempest, v. 1. 200:

'I have inly wept,

Or should have spoke ere this.'

25. *their gesture sad*, their sad bearing and demeanour, of which the 'lank-lean cheeks and warworn coats' were the fit accompaniments, and this gesture may be said to pervade or invest them. Warburton however pronounced it to be nonsense, and proposed instead of 'Investing' to read 'Invest in,' an emendation which is literally preposterous.

27. *Presenteth*. See above, l. 16.

36. *enrounded*, surrounded, encircled.

37. *one jot*, the smallest particle. The phrase is derived from Matthew v. 18.

38. *all-watched night*, the night that has all been spent in watches.

39. *over-bears attaint*, conquers the infecting influences. For 'overbear' compare Much Ado, ii. 3. 157: 'The ecstasy hath so much overborne her that my daughter is sometime afraid she will do a desperate outrage to herself.' And for 'attaint' see Venus and Adonis, 741:

'The marrow-eating sickness, whose attaint  
Disorder breeds by heating of the blood.'

45. *that*, so that; as in ll. 6, 41. Theobald says, 'As this stood, it was a most perplex'd and nonsensical passage; and could not be intelligible but as I have corrected it.' He reads,

'Then, mean and gentle, all  
Behold' &c.

But the reading of the text is correct. The dramatist passes in thought from the soldiers to the actors who represent them. And Theobald's emendation must be wrong, for although the author might address his audience as 'gentles,' he would never call them 'mean and gentle.'

50. See note on i. prol. 8.

53. *Minding*, calling to mind or remembrance.

*Scene I.*

4. *some soul of goodness*, something essentially good. See l. 233, and i Henry IV, iv. 1. 50:

'The very bottom and the soul of hope.'

7. *husbandry*, thrift, economy; one of the proverbial consequences of early rising. Compare Macbeth, ii. 1. 7:

'There's husbandry in heaven;

Their candles are all out.'

And Troilus and Cressida, i. 2. 7:

'And, like as there were husbandry in war,

Before the sun rose he was harness'd light.'

8. *they*, the French. Wagner says 'things evil,' but this cannot be.

10. *dress us*, address us, prepare ourselves. Compare Troilus and Cressida, i. 3. 166:

'Now play me Nestor; hem, and stroke thy beard,

As he being drest to some oration.'

13. *Sir Thomas Erpingham* is called in the Agincourt Roll 'Stuard of the Kinges house.' He was a great benefactor of the city of Norwich, where he built the well-known Erpingham gateway.

16. *likes*, pleases. See iii, prol. 32.

19. *Upon example*, in consequence of the example of others. See i. 1. 76.

23. *casted slough*, like the skin of a snake which it casts off once a year. Compare Twelfth Night, ii. 5. 161: 'Cast thy humble slough and appear fresh.' 'Casted' is an unusual form of the participle. Compare 'becomed,' 'splitted,' 'beated.' Abbott, § 344.

*Ib. legerity*, from Fr. *légèreté*, lightness, nimbleness, activity. The third and fourth folios read 'celerity.' Ben Jonson, in Every Man out of his Humour, ii. 1, uses 'leigerity' in the sense of legerdemain: 'Ay, the

leigerity for that, and the whigh-hie, and the daggers in the nose, and the travels of the egg from finger to finger, and all the humours incident to the quality.'

27. *Desire . . . pavilion.* Compare for the construction Troilus and Cressida, iv. 5. 150:

‘I would desire  
My famous cousin to our Grecian tents.’

35. *Qui va la?* So restored by Rowe. The folios have ‘Che vous la?’

38. *popular* is one of the few words which have in modern language acquired a better meaning. In Shakespeare’s time it was equivalent to ‘vulgar.’ Compare Ben Jonson, Every Man out of his Humour, i. 1: ‘And be sure you mix yourself still with such as flourish in the spring of the fashion, and are least popular.’ See note on ‘popularity,’ i. 1. 59.

40. *Trail’st thou the puissant pike?* Farmer quotes a reminiscence of this line from Chapman’s Revenge for Honour, i. 1 (Works, iii. 289):

‘Fit for the trayler of the puissant Pike.’

44. *bawcock.* See iii. 2. 22.

45. *imp of fame.* Compare 2 Henry IV, v. 5. 46: ‘The heavens thee guard and keep, most royal imp of fame!’ In these passages ‘imp’ is a scion or shoot. See Cotgrave (Fr. Dict.): ‘Empeau: m. An Impe to graffe.’ Palsgrave (Lesclarcissement de la Langue Francoise) has, ‘Impe a yonge springe.’

48. *bully.* See note on ‘bully Bottom,’ Midsummer Night’s Dream, iii. i. 7.

60. *figo.* See iii. 6. 55.

63. *sorts, agrees.* Compare Midsummer Night’s Dream, v. 1. 55: ‘Not sorting with a nuptial ceremony.’

And 3 Henry VI, v. 5. 26:

‘His currish riddles sort not with this place.’

The stage direction in the folios is ‘Manet King.’

65. *lower.* Malone adopted this reading from the third quarto, and he is justified by what Gower says at l. 79. The first and second quartos have ‘lewer,’ and the folios ‘fewer,’ which Steevens supports by an appeal to provincial usage. He says, ‘to “speak few” is a provincial phrase still in use among the vulgar in some counties; signifying, to speak in a *calm, small voice*, and consequently has the same meaning as *low*.’ Fluellen is here carrying out the king’s directions. ‘Order was taken by commandement from the king after the armie was first set in battell arraie, that no noise or clamor should be made in the host; so that in marching soorth to this village, euerie man kept himselfe quiet.’ Holinshed, p. 552, col. 2.

74. *the enemy is loud.* ‘They were lodged even in the waine by the which the Englishmen must needs passe towards Calis, and all that night

after their comming thither, made great cheare and were verie merie, pleasant, and full of game.' Holinshed, *ibid.*

91. *Thomas.* The folios read 'John.' Corrected by Theobald.

93. *estate, state, condition.* Compare *Lear*, v. 3. 209: 'Having seen me in my worst estate.'

94. *a sand, a sandbank.*

97. *nor . . . not.* See iii. 7. 91.

99. *the element, the sky.* Compare *Julius Cæsar* i. 3. 128:

'And the complexion of the element

In favour's like the work we have in hand.'

*Ib. shows, appears.* See *Merchant of Venice*, iv. 1. 196:

'And earthly power doth then show likest God's

When mercy seasons justice.'

101, 102. 'Mount' and 'Stoop' are both terms borrowed from the language of falconry. 'Stooping,' says the Gentleman's Recreation, p. 140, 'is when the Hawk is aloft upon her Wing, and then descends to strike her Prey.' Compare *Cymbeline*, v. 3. 42:

'Forthwith they fly

Chickens, the way which they stoop'd eagles.'

106. *possess him with, communicate to him.* Compare i. 278, and *King John*, iv. 2. 203:

'Why seek'st thou to possess me with these fears?'

112. *at all adventures, at all hazards, or risks.* Compare *Comedy of Errors*, ii. 2. 218:

'I'll say as they say and persever so,

And in this mist at all adventures go.'

113. *my conscience, what I privately think, my inmost thoughts.* Compare *2 Henry VI*, iii. 1. 68:

'But shall I speak my conscience.'

117. *a many.* See iii. 7. 69.

125. *Bates.* Capell and Malone would give this speech to Court, Bates being a grumbler.

135. *rawly, hastily, without preparation.* Johnson compares *Macbeth*, iv. 3. 26:

'Why in that rawness left you wife and child,

Those precious motives, those strong knots of love,

Without leave-taking?'

*Ib. afraid, afraid.* 'To fear,' when used actively, and 'to fray' being synonymous, their participles are also synonymous, although the tyranny of custom has restricted 'afraid' to provincial usage.

139. *whom.* The first folio has 'who.' See Abbott, § 274.

142. *do sinfully miscarry, perish in the midst of his sins.* For 'miscarry' see *2 Henry IV*, iv. 1. 129:

'Then threw he down himself and all their lives  
That by indictment and by dint of sword  
Have since miscarried under Bolingbroke.'

And Measure for Measure, iii. 1. 217: 'Have you not heard speak of Mari-  
ana, the sister of Frederick the great soldier who miscarried at sea.' And  
for the use of the adverb 'sinfully' compare Julius Cæsar, iii. 3. 2 (Clarendon  
Press ed.): 'Things unluckily charge my fantasy.' Also Hamlet, i. 2. 181:

'The funeral baked meats  
Did coldly furnish forth the marriage tables.'

153. *arbitrement*, trial, decision. So in Richard III, v. 3. 89:  
'And put thy fortune to the arbitrement  
Of bloody strokes and mortal-staring war.'

*Ib. try it out*, that is, to the end, fully.

155. *contrived*, plotted. Compare Richard II, i. 1. 96:  
'All the treasons for these eighteen years  
Complotted and contrived in this land.'

*Ib. beguiling*, deceiving, as the serpent beguiled Eve.

159. *native punishment*, the punishment which was due to them; or,  
better, punishment in their own country. Compare 'native graves,' iv.  
3. 96.

165. *unprovided*, unprepared.

170. *mote*. Spelt 'Moth' in the folios, as in King John, iv. 1. 92:  
'O heauen: that there were but a moth in yours,  
A graine, a dust, a gnat, a wandering haire.'

And yet we find in Florio's Worlde of Wordes (1598), 'Atimo, Attimo, an  
atome or mote or an indiuisible thing.' In the English translations of Mat-  
thew vii. 3 the spelling 'mote' goes back to the time of Wickliffe; and in  
the Anglo-Saxon version it is 'mot.'

177. Will. Capell would assign this speech to Court, or make it part of  
Bates's speech which follows.

178. *to answer it*, to be responsible for it.

188. *You pay him*. Malone, after the quartos, reads 'Mass, you'll pay  
him.'

*Ib. pay him*, requite, punish him.

189. *a poor and a private displeasure*. The article is repeated with the  
second adjective, as in iv. 3. 86, and Othello, v. 2. 353: 'A malignant and  
a turban'd Turk.'

190. *go about*, endeavour. Compare Much Ado, i. 3. 12: 'I wonder  
that thou, being, as thou sayest thou art, born under Saturn, goest about to  
apply a moral medicine to a mortifying mischief.'

194. *too round, too direct, too plain-spoken*. Compare Lear, i. 4. 58:  
'He answered me in the roundest manner, he would not.' And Twelfth  
Night, ii. 3. 102: 'I must be round with you.'

206. *take thee a box o' the ear.* Compare iv. 7. 118, and Measure for Measure, ii. 1. 189: 'If he took you a box o' the ear, you might have your action of slander too.' See note on Richard III, i. 4. 159 (149, Clarendon Press ed.).

209. *take*, catch, find. Compare Comedy of Errors, iii. 2. 172: 'I thought to have ta'en you at the Porpentine.'

213. *enow*, enough; used with plurals, as still in East Anglia. See iv. 2. 28, and Merchant of Venice, iii. 5. 24.

218-224. *Upon . . . enjoy!* Arranged as in the Cambridge edition. In the folios the lines end *Soules . . . Wives . . . King . . . all . . . Greatnesse . . . sence . . . wringing . . . neglect . . . enjoy?* Other editors arrange differently.

219. *careful*, anxious, full of care. Compare Richard III, i. 3. 83: 'By Him that raised me to this careful height!'

224. *wringing*, torture, suffering.

233. *What is thy soul of adoration?* What is the real nature or essence of the adoration paid to thee? This explanation, which is also that of Delius, is given by Mr. Herington (quoted in Mr. Stone's edition of Henry V), who supports it by other examples. For instance, in Hamlet, iii. 2. 351, 'your cause of distemper' = the cause of your distemper; i. 4. 73, 'your sovereignty of reason' = the sovereignty of your reason. For 'soul' see above iv. 1. 4. The reading of the first folio is

'What? is thy soule of Odoration?'

In the later folios 'Odoration' is changed to 'Adoration.'

239. *poison'd* is probably, but not necessarily, used in the sense of 'poisonous,' and is formed from the substantive 'poison,' and not from the verb. So 'venom'd' for 'venomous' in Richard III, i. 2. 20. Compare Lylly's Euphues (ed. Arber), p. 196: 'Nylus breedeth the precious stone and the poysoned serpent.'

241. *Think'st*. So Rowe. The folios have 'Thinks.' So we find 'exists' for 'exist'st' in Measure for Measure, iii. 1. 20:

'For thou exists on many a thousand graines  
That issue out of dust.'

And 'Revisits' for 'Revisit'st' in Hamlet i. 4. 53. Again in Othello, ii. 3. 177, 'lookes' or 'looks' is found in the old copies for 'look'st' and in v. 2. 64 the first folio has 'makes' for 'makest.'

243. *flexure*, bowing. So in Troilus and Cressida, ii. 3. 115: 'His legs are legs for necessity, not for flexure.'

245, &c. Compare with this Henry's soliloquy in 2 Henry IV, iv. 5. 23, &c.

248. *the balm*, the consecrated oil with which the king was anointed at his coronation. Compare Richard II, iii. 2. 55:

'Not all the water in the rough rude sea  
Can wash the balm off from an anointed king.'

250. *intertissued*, inwoven with gold thread and pearls. The folios have 'enter-tissued.' Compare Cotgrave (Fr. Dict.): 'Entretissu: m. uö: f. Wouen, or wrought betweene; as gold plate in tinsell; interlaced.'

251. *farced*, stuffed out with pompous phrases; from Fr. *farcir*. Compare Homilies (ed. Griffiths), p. 264: 'For with like reason do they bury dead bodies farced with spices and odours and clothed with precious vestures.' Knight understands by 'the farced title' 'the gorgeous Herald going before the king to proclaim his title.'

255. *majestical*. See iii. prol. 16.

258. *distressful bread*, bread won by irksome toil. The epithet describes too the hard coarse food of the peasant.

260. *set*. So Richard III, v. 3. 19:

'The weary sun hath made a golden set.'

261. *in the eye of Phœbus*, exposed to the glare of the sun.

263. *Hyperion*, another name for the sun god. See Titus Andronicus, v. 2. 56:

'Even from Hyperion's rising in the east  
Until his very downfall in the sea.'

268. *Had*, would have.

270. *wots*, knows. See note on Midsummer Night's Dream, iv. 1. 163. (Clarendon Press ed.).

272. *advantages*, benefits. So in Julius Cæsar, iii. 1. 242:

'It shall advantage more than do us wrong.'

The word is singular in consequence of the singular 'peasant' coming between the verb and its subject, and is not an instance of a plural in 's.' Compare Comedy of Errors, v. 1. 70:

'The venom clamours of a jealous woman  
Poisons more deadly than a mad dog's tooth.'

And see notes on Hamlet, i. 2. 38; Lear, iii. 6. 4; Midsummer Night's Dream, iii. 2. 97, in the Clarendon Press editions.

278. *Possess*. See l. 106.

278-280. *take . . . them*. The reading here adopted is that of Tyrwhitt, and involves a less change than Theobald's 'lest th' opposed numbers,' &c. The folios have

'Take from them now  
The sence of reckning of th' opposed numbers:  
Pluck their hearts from them.'

Ritson defends this with the following comment: 'The king prays that his men may be unable to reckon the enemy's force, that their hearts (i.e. their sense and passions) may be taken from them: that they may be as brave as a *total absence* of all feeling and reflection can make them.' His explanation falls to the ground when we consider that in this passage 'hearts' does not denote 'sense and passions,' but 'courage,' which the king certainly

did not pray that his men might be without. In the oration which the chronicler Hall puts into Henry's mouth before the battle, he is made to say, 'let not their multitude feare your heartes, nor their great nombre abate your courage' (p. 67). In the next scene the Constable predicts that the king's prayer, according to Ritson's view of the passage, would be fulfilled:

'And your fair show shall suck away their souls.'

283. *I Richard's body have interred new, &c.* 'When the king had settled things much to his purpose, he caused the bodie of king Richard to be remoued with all funeral dignitie conuenient for his estate, from Langlie to Westminster, where he was honorable interred with queene Anne his first wife, in a solemne toome erected and set vp at the charges of this king.' Holinshed, pp. 543, 4.

289. *Two chantries.* Although it appears from the charters of foundation of the two religious houses of Bethlehem at Shene and of Sion on the opposite side of the river that Henry did not establish them that masses might be sung for the repose of Richard's soul, yet it is possible that Shakespeare may have derived his information from the following narrative in Fabyan's Chronicle (ed. Ellis), p. 589: 'For asmoche as he knewe well that his fader had laboured the meanes to depose the noble prynce Richard the Seconde, and after was consenting to his deth, for which offence his said fader had sent to Rome, of y<sup>e</sup> great cryme to be assayled<sup>1</sup>, and was by y<sup>e</sup> pope enioyed, y<sup>e</sup> lyke as he had beraft hym of his naturall and bodeyly lyfe for euer in this world, that so, by contynuel prayer & suffragies of the churche, he shuld cause his soule to lyue perpetuall in the celestyall worlde: Whiche penaunce, for that his fader by his lyfe dyd nat perfourme, this goostly knyght in most habundant maner perfourmyd it: for first he buylid y. iii. houses of relygyon, as the Charterhous of monkes called Shene, the house of close nunnis called Syon, and the thirde was an house of Observauntes buylid ypon that other syde of Thamys, & after let fall by hym for the skyll that followeth, as testyfith the boke or regyster of mayres . . . And ouer this great acte of founding of thise y. ii. religious houses, he ordeyned at Westminster to brenne perpetuall w<sup>t</sup>out extinccon y. iii. tapers of waxe ypon y<sup>e</sup> sepulture of kyng Richard; & ouer y<sup>e</sup> he ordeyned ther, to be contynued for euer, one day in y<sup>e</sup> weke, a solempn dirige to be songe, & ypon y<sup>e</sup> morowe a masse; after which masse endid, certayn money to be gyuen, as before is expressyd, w<sup>t</sup> other thynges in y<sup>e</sup> begynnyng of this kynges reig<sup>n</sup>.'

292. *Since that my penitence comes after all, all my almsdeeds cannot do away with the necessity for repentance.*

<sup>1</sup> That is, assyled or absolved.

## Scene II.

The folios have,<sup>21</sup> 'Enter the Dolphin, Orleance, Ramburs, and Beaumont.

2-6. If any one should find a meaning in these ejaculations he will probably discover more than Shakespeare intended, if indeed he wrote the lines at all. The actor who took the part of the Dauphin probably had a smattering of French and was supposed to represent the typical Frenchman.

11. *dout them*, put them out, extinguish them. The folios read 'doubt,' as does the first folio in Hamlet, iv. 7. 192:

'I have a speech of fire, that fain would blaze,  
But that this folly douts it.'

With 'dout,' = do out, compare 'don' = do on, and 'dup' = do ope.

18. *shales*, shells, of which it is only a various spelling. Palsgrave (Les clarississement de la Langue Françoise) gives 'Schale of a nutte—*esquaille*.' And Cotgrave (Fr. Dict.), 'Escaille: f. The skale of a fish, &c.; any skale, broken shell, or shale.'

21. *curtle-axe* is a corruption of 'cutlas' (Fr. *coutelas*). See note on As You Like It, i. 3. 119 (114 Clarendon Press ed.)

25. *'gainst*. The first folio has 'against.'

28. *our squares of battle*. Steevens quotes from Antony and Cleopatra, iii. 11. 40:

'He alone  
Dealt on lieutenantry, and no practice had  
In the brave squares of war.'

*Ib. enow*. See iv. 1. 213, and iv. 3. 20.

29. *hilding*, mean, worthless. Compare 2 Henry IV, i. 1. 57:  
'He was some hilding fellow that had stolen  
The horse he rode on.'

As a substantive it occurs several times in Shakespeare in the sense of 'menial.' Compare Cymbeline, ii. 3. 128;

'A base slave,  
A hilding for a livery, a squire's cloth,  
A pantler, not so eminent.'

According to Professor Skeat, 'hilding' is a contraction of 'hilderling,' which is still used in Devonshire, and is equivalent to the Middle English 'hinderling,' base, degenerate. The Norman compiler of the Laws of Edward the Confessor, c. 35 (quoted in White's *Ormulum*, ii. 640), says that the West Saxons of Exeter applied the term 'hinderling' to express the greatest contempt.

31. *speculation, looking on, as from a watch-tower* (Lat. *specula*).

32. *What's to say?* Compare Othello, i. 2. 19: "'Tis yet to know.' And Twelfth Night, iii. 3. 18: 'What's to do.' See Abbott, § 359.

35. *The tucket sonance*. See iii. 6. 107. The folios read 'Tucket Sonuance,' probably for 'Sonaunce.' Both words were originally Italian, 'Toccata' being a set of notes played as a sort of preliminary flourish on any instrument, and 'sonance' being the Italian *sonanza*, which Florio defines in his *World of Wordes* (1598): 'a sound, a resounding, a noise, a ringing.' In his *Italian Dictionary* he gives 'Toccata d'un musico, a preludium that cunning musitions vse to play as it were voluntary before any set lesson.' Steevens quotes from Heywood's *Rape of Lucrece* (Works, v. 178):

'Or if he chance to endure our tongues so much

As but to heare their sonance;'

but 'sonance' here simply means 'sound' and is not used in any technical sense. Compare the French *toquet* or *doquet*, which is defined by Littré, 'Quatrième partie de trompette d'une fanfare de Cavalerie.'

36. *dare the field*, as a hawk dares or frightens its prey by hovering over it, and makes it crouch close to the ground. Compare *Henry VIII*, iii. 2. 282:

'Let his grace go forward,  
And dare us with his cap like larks.'

And Spenser, *Faery Queen*, vii. 6. 47:

'Enclos'd the bush about, and there him tooke,  
Like darred Larke, not daring vp to looke.'

Nares quotes from Beaumont and Fletcher, *The Pilgrim*, i. 1:

'But there's another in the wind, some castrel,  
That hovers over her, and dares her daily.'

And from Chapman, *The Gentleman Usher* [i. 1; Works, i. 257]:

'A cast of Faulcons on their merry wings,  
Daring the stooped prey, that shifting flies.'

39. *desperate of their bones*. For the construction compare *Othello*, ii. 3. 337: 'I am desperate of my fortunes if they check me here.'

40. *Ill-favouredly*, ill. Compare *As You Like It*, iii. 2. 279: 'I pray you, mar no moe of my verses with reading them ill-favouredly.'

*Ib. become the morning field*. Compare *As You Like It*, iii. 2. 256: 'Though it be pity to see such a sight, it well becomes the ground.'

41. *curtains*, used contemptuously for 'banners,' which hung down heavily like curtains instead of streaming in the wind.

43. *bankrupt*. Spelt 'banqu'rout' in the first folio.

44. *beaver*, from Fr. *baviere* (in Middle Latin, *baveria*), the visor or front part of a helmet, which had slits in it for the wearer to see through. See *Richard III*, v. 3. 50; *2 Henry IV*, iv. 1. 120:

'Their armed staves in charge, their beavers down,

Their eyes of fire sparkling through sights of steel.'

Cotgrave (Fr. Dict.) has, 'Barbute: f. A riding hood; a Montero, or close hood, . . . also, the beaver of an helmet.'

45. *like fixed candlesticks*. Steevens says, 'Grandpré alludes to the form of ancient candlesticks, which frequently represented figures holding the sockets for the lights in their extended hands.' He quotes from Webster's White Devil, or Vittoria Corombona (ed. Dyce, 1867, p. 19): 'I saw him at last tilting: he shewed like a pewter candlestick, fashioned like a man in armour, holding a tilting-staff in his hand, little bigger than a candle of twelve i' th' pound.'

47. *Lob*, hang heavily, droop.

48. *down-roping*. From Fr. *roupie*. See iii. 5. 23.

49. *the gimmal bit* either signifies a bit made of gimmal or double rings, or one which itself is double, like a gimmal ring; probably the latter. Minshew (Ductor in Linguis, 1617) has, 'a Gemow ring, à Gal: Geméau, Lat. Gemellus, double or twinnes, because they be rings with two or more linkes.' And in Howell's Lexicon Tetraglottion we find, 'The Gimnews or joyns of a spurr.' In the Eastern Counties the hinges of a door are called 'gimmers,' which is only a corrupt spelling of 'gimnews.' These instances favour the supposition that 'a gimmal bit' is a bit in two portions which work together like the hinges of a door or the two parts of a gimmal ring. In the folios the word is spelt 'Iymold.' Compare Edward III [i. 2], quoted by Steevens: 'Nor lay aside their jacks of gymold mail.'

51. *their executors*. Johnson says, 'The crows who are to have the disposal of what they shall leave, their hides and flesh.' This is scarcely the legal definition of an executor. Perhaps it was in accordance with Shakespeare's experience.

53. *cannot suit itself in words*, cannot clothe itself in fitting words.

54. *a battle*. See iv. prol. 9.

55. *lifeless*. The folios have 'lieclesse' or 'liveless.'

57. *go send*. See iv. 5. 18, and Abbott, § 349.

59. *after, afterwards*. So Richard II, iii. 1. 44: 'Awhile to work, and after holiday.'

60. *I stay but for my guidon: to the field!* This is the reading quoted without name in Rana's edition of Shakespeare (1786-1794). Compare Heywood, Four Prentices of London (Works, ii. 241):

'Turnus, have you the Rere-ward, I the battell,  
Moretes, thou this day shalt leade the horse.  
Take thou the Cornet, Turnus thou the Archers,  
Be thine the Guidon, I the men at Armes  
Be mine this Ensigne.'

The folios have,

'I stay but for my Guard: on  
To the field, &c.'

*Malone*, who retains the reading of the folios, understands by 'guard' the *Constable's body-guard*, including his standard or standard-bearer. 'Guidon'

is explained by Cotgrave (Fr. Dict.) as 'A Standard, Ensigne, or Banner, vnder which a troupe of men of Armes doe serue; also, he that bears it.' It is recognised as an English word by Minshew (1617) and still earlier by Palsgrave (1530): 'Guydern a bauer in a felde—guidon,' and 'Giderne—guidon.' The Constable's impatience is shewn more in going without his banner or standard than by not waiting for his bodyguard. And this is favoured by the passage in Holinshed which Shakespeare appears to have had in mind. The French 'thought themselves so sure of victorie, that diuere of the noble men made such hast towards the battell, that they left manie of their seruants and men of warre behind them, and some of them would not once staine for their standards: as amongst other the duke of Brabant, when his standard was not come, caused a baner to be taken from a trumpet and fastened to a speare, the which he commanded to be borne before him in stead of his standard' (p. 554, col. 1). The reading of the folios however does yield a certain sense, and therefore may be preferred by some.

61. *a trumpet*, a trumpeter. Compare Troilus and Cressida, iv. 5. 6: 'Thou, trumpet, there's my purse.'

### Scene III.

2. *rode*. This form of the participle is found in 2 Henry IV, v. 3. 98: 'And helter-skelter have I rode to thee.'

1b. *battle*. See iv. prol. 9; iv. 2. 54. According to Thomas of Elmham (Vita Henrici V, p. 61), Henry was on a noble white charger.

3. *full three score thousand*, 'Hauing in their armie (as some write) to the number of threescore thousand horssemen, besides footmen, wagoners and other.' Holinshed, p. 552, col. 2.

4. *five to one*. The odds given in the Chronicle were even greater. 'Thus the Frenchmen being ordered vnder their standards and banners, made a great shew: for suerlie they were esteemed in number six times as manie or more, than was the whole companie of the Englishmen, with wagoners, pages and all.' Holinshed, p. 553, col. 1.

6. *God be wi' you*. Spelt 'God buy' you' in the folios.

10. *my kind kinsman*. The speaker is Thomas de Montacute, Earl of Salisbury, and these words appear to be addressed to Westmoreland. But in all probability neither Salisbury nor Westmoreland was in France during this campaign. The former is not mentioned in the roll printed by Sir Harris Nicolas, although he engaged to serve with 39 lances and 80 archers (Hunter, Agincourt, p. 27), and the latter had been appointed Warden of the Marches and was one of the council of the Duke of Bedford, Regent of England in the king's absence (Nicolas, p. xxviii). According to Dugdale (*Baronage*, i. 299) it was John Neville, eldest son of the Earl of Westmore-

land, who was Warden of the Marches, but as neither father nor son was present at the battle of Agincourt the point is not one which concerns us here. Westmoreland and Salisbury were related by marriage, but it does not appear that they were actually akin. Salisbury and John Neville married two sisters, the daughters of Thomas Earl of Kent, and Salisbury's only daughter Alice married Richard Neville the third son of the Earl of Westmoreland.

11-14. This arrangement of the lines was adopted by Theobald at Thirlby's suggestion. In the folios 1. 12 is placed after 13 and 14 which are given to Bedford.

13. *mind*, remind. See 1. 84, and *Coriolanus*, v. 1. 18:

'I minded him how royal 'twas to pardon.'

16-18. The wish here put in Westmoreland's mouth was really expressed by Sir Walter Hungerford (Nicolas, p. cixxvi), who regretted that they had not with them ten thousand of the best archers of England.

19. *My cousin Westmoreland?* See i. 2. 4.

20, 21. *If we . . . loss.* 'And if so be that for our offenses sakes we shall be deliuered into the hands of our enemies, the lese number we be the lese damage shall the realme of England susteine.' Holinshed, p. 553, col. 2.

24. *By Jove.* Johnson remarks, 'The king prays like a Christian, and swears like a heathen.' But the fear of the act of 3 James I, against profanity on the stage was quite sufficient to account for this discrepancy.

26. *yearns*, grieves. See note on *Julius Cæsar*, ii. 2. 129.

35, 36. For the change of construction see Abbott, § 415. The confusion is caused by adopting the form of oblique narration.

35. *stomach.* See iii. 7. 140.

38. *die.* Coleridge suggested 'live.'

40. *the feast of Crispian*, October 25th.

44. *live . . . see.* So Pope. The folios read 'see . . . live.'

45. *vigil*, the eve of a saint's day.

48. *And say . . . day.* This line was restored by Malone from the quartos. The folios omit it.

49. *yet.* Malone suggested 'yea.'

50. *with advantages.* The story will lose nothing in the telling.

52. *his mouth.* The reading of the folios. Malone, following the quartos, read 'their mouths.' But it is the old soldier in whose mouth the generals' names would be familiar, and his companions would pledge them in their 'flowing cups.'

54. *Warwick.* Richard Beauchamp Earl of Warwick was at the taking of *Harfleur*, but was not present at Agincourt. He was at the time of the battle *governor of Calais*.

76. *Talbot.* Lord Talbot appears in the Agincourt Roll with twenty

lances and fifty-five Archers (Nicolas, p. 31). Henry in his will (24 July, 1415) left Gilbert Lord Talbot, 'consanguineo nostro,' a bason and ewer of gold worth a hundred marks.

57. *Crispin Crispian*. 'Being then fridaie, and the feast of Crispine and Crispian.' Holinshed, p. 552, col. 2. Crispinus and Crispianus were two brethren who suffered martyrdom at Soissons in the Diocletian persecutions, according to some in A.D. 287 and to others in 303. They supported themselves by shoemaking, and became the patron saints of the craft.

63. *This day shall gentle his condition*, shall make him a gentleman, however humble his birth. Sir Harris Nicolas says, 'When the king upon the occasion of another expedition in 1417, found it necessary to restrain the assumption of coats of arms, he specially excepted such as had borne them at Agincourt.' (Agincourt, p. eccc.)

68. *bestow yourself*, take up your position.

69. *bravely*, gallantly. Compare *The Tempest*, v. i. 224: 'Tight and yare and bravely rigg'd.'

70. *expedience*, expedition, speed. Compare *Richard II*, ii. i. 287:

'All these . . .

Are making hither with all due expedience.'

*Ib. charge on us*. Compare *3 Henry VI*, ii. i. 184:

'And once again cry, Charge upon our foes!'

76. *five thousand men*. For arithmetical reasons Hanmer read 'twelve thousand,' and Capell 'fifteen thousand.' But Shakespeare was ill at these numbers.

77. *likes*. See iii. prol. 32.

79. See quotation from Holinshed in the Preface.

82. *grulf*. See ii. 4. 10.

83. *engluted*, swallowed up. Compare *Othello*, i. 3. 57:

'For my particular grief

Is of so floodgate and o'erbearing nature

That it engluts and swallows other sorrows.'

84. *mind*. See i. 13.

86. *a peaceful and a sweet*. See iii. 5. 13, and iv. i. 189.

*Ib. retire*, retreat. A substantive formed from the verb. See Abbott, § 451. Compare *Coriolanus*, i. 6. 3:

'Neither foolish in our stands,

Nor cowardly in retire.'

95. *A many*. See iii. 7. 69.

104. *abounding valour*. So the folios. The quartos have 'abundant.' Theobald reads 'a bounding valour,' which no doubt Shakespeare had in his mind when he wrote 'abounding.'

105. *grazing*. The quartos and first folio have 'crasing,' the other folios 'grasing.' But in *Othello*, iv. i. 279, the modern spelling 'graze' is found.

107. *in relapse of mortality*, by a deadly rebound. Singer explains it thus: 'Mark then how valour abounds in our English; that (who) being dead, like an almost spent bullet glancing upon some object, break out into a second course of mischief, killing even in their mortal relapse to mother earth.'

109. *for the working day*, not in our holiday trim.

110. *besmirc' d*, soiled. So Hamlet, i. 3. 15:

'And now no soil nor cautel doth besmirc  
The virtue of his will.'

123. *but these my joints*. 'Promising for his owne part, that his dead carcasse should rather be a prize to the Frenchmen, than that his liuing bodie should paie anie ransom.' Holinshed, p. 554, col. 1.

128. *I fear thou'l . . . ransom*. So Theobald. The folios print it as prose, 'I feare thou wylt once more come againe for a Ransome.' But all Henry's speeches in this scene are in verse.

Stage direction. Enter York. The Duke of York of this play is the Aumerle of Richard II.

129. *most humbly on my knee I beg*. Mr. Courtenay (Commentaries on the Historical Plays of Shakespeare, i. 199) thought that Shakespeare might have derived this from a poem attributed to Lydgate (printed by Sir Harris Nicolas, Agincourt, pp. ccxlii, &c.), in which are the following lines:

'The duk of York thanne full son  
Before oure kyng he fell on kne,  
My leige lord, graunt me a bon,  
For his love that on croys gan die,  
The fore ward this day that ye graunt me,' &c.

But we read in Holinshed, p. 553, col. 1: 'Besides this, he appointed a vaward, of the which he made capteine Edward duke of Yorke, who of an haultie courage had desired that office.' The vanguard, Holinshed further tells us was composed of archers. The main battle, commanded by the king in person, consisted of the strong billmen, while the rearguard, led by the duke of Exeter, was made up of both billmen and archers.

130. *vaward*, vanguard. Compare Coriolanus, i. 6. 53:

'Their bands i' the vaward are the Antiates.'

#### Scene IV.

4. *Qualtitie calmie custure me*. Pistol, knowing no French, repeats the last words of the French soldier's speech as well as he can, and pieces out his own with the burden of a song, 'Calen o Custure me,' as Malone was the first to suggest, quoting from Clement Robinson's Handful of Pleasant Delights, which is now accessible in Mr. Arber's reprint, p. 33: 'A Sonet of a Louer in the praise of his lady. To Calen o custure me: sung at euerie lines end.'

‘Callino casturame’ is one of the airs contained in Queen Elizabeth’s Virginal Book and given by Mr. Chappell in his Popular Music of the Olden Time, p. 793. Sir Robert Stewart (Grove’s Dictionary of Music, art. Irish Music) says, ‘It is evidently an attempt to spell as pronounced the Irish phrase “Colleen, oge astore!”—young girl, my treasure!'

5. *discuss.* See iii. 2. 54.

9. *fox.* Compare Ben Jonson, Bartholomew Fair, ii. 1: ‘What would you have, sister, of a fellow that knows nothing but a basket-hilt, and an old fox in’t?’ In his note on this passage Gifford says, ‘This was a familiar and favourite expression for the old English weapon, the broadsword of Jonson’s days, as distinguished from the small [foreign] sword.’ Compare Beaumont and Fletcher, A King and no King, iv. 3:

‘I wear as sharp steel as another man,  
And my fox bites as deep.’

And Webster, The White Devil, (ed. Dyce), p. 50:

‘O, what blade is’t?  
A Toledo, or an English fox?’

12. *moi.* Pistol’s answer, both here and at l. 18, shews that the French of the stage was pronounced in a truly English fashion. Similarly in Richard II, v. 3. 119, 120, ‘pardonne moi’ ‘rhymes to destroy.’

13. *Moy* was supposed by Johnson to be a piece of money, whence *moi-dore* = *moi d’or*; but Douce pointed out that *moi-dore* was of Portuguese origin, *moeda* (= *moneta*) *d’ouro*, and that it was unknown in England in Shakespeare’s time. He himself derives ‘moy’ from the French *muy* or *muid* (= Lat. *modius*), a bushel. But it would seem rather to be a cant term for a coin of some kind, although Johnson’s explanation may be incorrect.

14. *Or.* Theobald’s conjecture adopted by Hanmer. The folios have ‘For.’

*Ib. thy rim.* The rim was the midriff. Steevens quotes from Sir Arthur Gorges’s translation of Lucan (1614), Book i. [p. 38]:

‘The slender rimme too weake to part  
The boylng liuer from the heart.’

The word probably signified a membrane generally, for we find it denoting the caul. See Hampole’s Pricke of Conscience, l. 520:

‘Bot a rym þat es ful wlatsome (loathsome),  
Es his garment when he forth sal com.’

In the North it is still used for the membrane inclosing the intestines. See Brockett’s Glossary of North Country Words. And Florio (Ital. Dict.) gives, ‘Omento, a fat pannicle, caule, sewet, rim, or couering, . . . properly the caule, sewet, rim or kell wherein the bowels are lapt.’ ‘The upmost inwards of a man, to wit, the Heart and the Lungs, are devided from the other entrailes beneath, by certeine pellicles or rimmes of the Midriffe, which the Latines call *Præcordia*.’ Holland’s Pliny, xi. 37 (vol. i. p. 342).

19. *Luxurious, lustful, lascivious.* So in *Macbeth*, iv. 1. 58:

‘I grant him bloody,

*Luxurious, avaricious, false, deceitful.*’

See iii. 5. 6, and note on *Richard III*, iii. 5. 80.

28. *I'll fer him.* It has been pointed out that ‘fer’ is a Somersetshire word meaning ‘to throw’; but it is more probable that Pistol is merely playing upon the name, just as in *Coriolanus*, ii. 1. 144, Menenius plays upon the name of Aufidius, ‘I would not have been so fidius for all the chests in Corioli’; and in a note to his *Church History* (Book v. p. 231) Fuller says, speaking of Bonner, ‘Bonner first beganeth to Bonner it.’ We need not expect to find ‘fidius’ and ‘bonner’ in our dictionaries.

*Ib. firk* was apparently a cant word for ‘to beat.’ Steevens quotes from *Ram Alley* (1611):

‘Nay, I will firk

My silly novice, as he was never firk'd  
Since midwives bound his noddle.’

And according to Boswell, in Eliot’s *Orthoepia Gallica* (1593), *fouettez* is rendered ‘firke.’ This is true, but it does not throw much light upon the word. The whole phrase is ‘fouettez moy ce verre gallantement,’ which is translated, ‘firke me this glasse finely’; that is, apparently, whip it up, make it froth. In *William of Palerne*, 3630, ‘ferke’ signifies to drive or hurry along, and this old word had probably gone out of general use and existed only in the language of Pistol and his friends. It occurs frequently in *Beaumont and Fletcher*. Compare *The Faithful Friends*, i. 2: ‘Sir, I shall firk you for’t.’ And *The Night Walker*, v. 1:

‘There be dog-whips  
To firk such ragged curs.’

*Ib. ferret*, hunt, worry, as a ferret does a rabbit.

69. *this roaring devil* is the old play. ‘In the old moralities,’ says Malone, ‘the devil was always attacked by the Vice, who belaboured him with his lath and sent him roaring off the stage.’ Compare *Twelfth Night*, iv. 2. 134, &c.

‘Like to the old Vice,  
Your need to sustain:  
Who, with dagger of lath,  
In his rage and his wrath,  
Cries, ah, ha! to the devil.  
Like a mad lad  
Pare thy nails, dad,’ &c.

See note on *Richard III*, iii. 1. 82.

70. *a wooden dagger* was part of the Vice’s equipment.

73. *the French.* See ii. 4. 1.

## Scene V.

7. *perdurable*, lasting. See Othello, i. 3. 343: 'I confess me knit to thy deserving with cables of perdurable toughness.' And Drayton's Polyolbion, iii. 210:

'Giuing that naturall power, which by the vig'rous sweate,  
Doth lend the lively Springs their perdurable heate.'

Cotgrave (Fr. Dict.) has, 'Perdurable: com. Perdurable, perpetuall, euer-lasting, aye-during.'

11. *Let us die in honour: once, &c.* This is Knight's reading, restored from the quartos, in which the scene ends with the line,

'Let's dye with honour, our shame doth last too long.'

The folios, omitting 'honour,' have

'Let vs dye in once more backe againe.'

Theobald supplied the gap by reading 'Let us dye, instant'; Malone, by 'Let us die in fight.'

15. *by a slave*. Pope, from the quartos. The first folio has, 'a base slave'; the others 'by a base slave.' The word 'base' crept in from the previous line.

*Ib. no geniler, no better born.*

17. *friend*, befriend, favour. Compare Troilus and Cressida, i. 2. 84: 'Time must friend or end.'

18. *on heaps*. See v. 2. 39.

*Ib.* After this line Steevens adds from the quartos,

'Unto these English, or else die with fame.'

20. *smother up*. 'Up' is added for emphasis as in 'stifle up' (King John iv. 3. 133), 'kill up' (As You Like It, ii. 1. 62), &c.

21. *might*, could; as 'may' frequently is used for 'can.' See i. prol. 12. So in Othello, ii. 3. 236:

'Which till to-night  
I ne'er might say before.'

## Scene VI.

5. *I saw him down*. According to Monstrelet the Duke of York was wounded and struck down by the Duke of Alençon, and it was in endeavouring to raise him that the king received a blow on his helmet from Alençon which struck off part of his crown. The Duke of York, who was very corpulent, is said to have been afterwards pressed to death in the throng.

8. *Larding*, garnishing; a term borrowed from the language of cookery. Compare Hamlet, iv. 5. 37: 'Larded with sweet flowers.' Cotgrave (Fr. Dict.) gives, 'Larder. To lard; to stick, season, or dress with lard.' And 'Lardon: m. The little slice or peece of Lard, wherewith meat is stukke.'

Steevens understands 'Larding' here in the sense of 'fattening,' for he quotes I Henry IV, ii. 2. 116:

' Falstaff sweats to death,  
And lards the lean earth as he walks along.'

9. *Yoke-fellow*. See ii. 3. 56.

1b. *honour-owing*, possessing honour, honourable.

10. *The noble Earl of Suffolk*, Michael de la Pole, was the son of Michael de la Pole, fourth Earl, who died of dysentery at the siege of Harfleur. He fought in the middle ward, which was led by the king, with the Duke of Gloucester, the Earl Marshal and the Earl of Oxford.

11. *haggled*, mangled. 'Haggle' is a diminutive of 'hack.' Miss Jackson records its use in Shropshire, and it occurs in the list of Yorkshire words contained in Thoresby's Letter to Ray. Richardson quotes from Wood's *Fasti Oxonienses*, vol. i. 683, 'His [Cardmaker's] lectures were so much offensive to the Rom. Cath. party, that they abused him to his face, and with their knives would cut and haggle his gown.'

15. *And*. The reading of the quartos, followed by Pope. The folios have 'He.'

18. *well-foughten*. The participle of the Anglo-Saxon *feohitan*, to fight, is *fohten*, or *gefоhten*.

21. *raught*, reached. Compare 3 Henry VI, i. 4. 68:  
'That raught at mountains with outstretched arms.'

And Chaucer (*Canterbury Tales*, Prologue, 136), in the description of the Prioress:

' Ful semely after hire mete she raught.'

In Anglo-Saxon, *récan* to reach, makes *réhte* in the preterite.

31. *all my mother*. Compare Twelfth Night, ii. 1. 42: 'I am yet so near the manners of my mother, that upon the least occasion more mine eyes will tell tales of me.' And Hamlet, iv. 7. 190.

33. *compound with*, make terms with, so as to prevent them from weeping.

34. *mistfull*. Warburton's correction of the reading 'mixtfull' in the folios.

1b. *issue*, shed tears.

### Scene VII.

In the folios this Scene is marked 'Actus Quartus.'

For the history see the quotation from Holinshed in the Preface.

26. *alike*. So the folios. Rowe reads 'as like.' The quartos have 'so like.'

27, 28. Steevens thinks that Shakespeare intended to ridicule the parallel lives of Plutarch. It is possible that he had these lives in his mind, but there is no indication whatever that he intended to ridicule them.

38. *made*. Capell, following the quartos, reads 'made an end,' and on the same authority substitutes 'is kill' for 'killed' in l. 39, and 'is turn' for 'turned' in l. 42.

42. *great-belly doublet*. Following the analogy of 'thin-belly doublet' in Love's Labour's Lost, iii. 1. 19, it seems probable that the hyphen should be placed between the first and second words (as Capell) instead of between the second and third (as Theobald). The folios have no hyphen at all.

48. The stage direction is essentially Capell's. The Folios have, 'Alarum' Enter King Harry and Bourbon with prisoners. Flourish. 'Warwick' is here Richard de Beauchamp. See iv. 3. 54.

49. *I was not angry*. In modern English this would be 'I have not been angry.' Compare 2 Henry VI, ii. 1. 2 :

'I saw not better sport these seven years' day.'

And Genesis xliv. 28 : 'And I said, Surely he is torn in pieces; and I saw him not since.'

50. *a trumpet*. See iv. 2. 61.

55. *skirr*, scurry, move hastily. Spelt 'sker' in the folios. Compare Hall's Chronicle (ed. 1809), p. 415 : 'Then your proud bragging aduersaries astōned & amased with y<sup>e</sup> only sight of your manly visages, will flee, ronne & skyr out of the felde.' In Macbeth v. 3. 35 the word is used transitively, 'Skirr the country round.'

56. *the old Assyrian slings*. This sounds like an echo from Marlowe, as was possibly, 'O base Assyrian knight!' in 2 Henry IV, v. 3. 105. Warburton suggested 'Balearian' for 'Assyrian,' but Theobald defended the reading of the text by a reference, amongst others, to Judith ix. 7.

57. Johnson, to avoid the inconsistency of making the king order the prisoners to be killed twice over, would place lines 49-59 at the beginning of Scene vi. But Malone has shewn that the inconsistency is only apparent, and that Shakespeare follows Holinshed. See Preface.

59. *taste*, experience. Compare Richard II, iii. 2. 176 :

'I live with bread like you, feel want,  
Taste grief, need friends.'

And Lear, ii. 4. 294 :

'Tis his own blame; hath put himself from rest,  
And must needs taste his folly.'

*Ib.* Enter Montjoy. According to the Chronicle this interview took place on the morning after the battle.

63. *fined*, agreed to pay as a fine. See iv. 3. 91. Compare Robert of Gloucester's Chronicle (ed. Hearne), p. 528 :

'The clerkes finede with him gret raunson inou.'

67. *To book*, to register. Compare Sonnet cxvii. 9 :

'Book both my wilfulness and errors down.'

And 2 Henry IV, iv. 3. 50 : 'Let it be booked with the rest of this day's deeds.'

Richardson quotes from Udal's translation of Erasmus's Paraphrase of Acts v. [fol. xxb]: 'As for thotheres, whiche had not yet by baptisme booked them selues as souldyers, to fyght vnder the baner of Christes capytayne, none durst company with them.' 'Book' is the reading of the folios and of all editions down to 1859 when Mr. Grant White adopted 'look,' in the sense of 'look for,' from Mr. Collier's MS. corrector. For this reading there is sufficient authority. See *Merry Wives*, iv. 2. 83: 'I will look some linen for your head.' And *As You Like It*, ii. 5. 34: 'He hath been all this day to look you.' But as it is not certain that 'book' is wrong, although there may be some reasons for preferring 'look' (compare 1. 76), I have not disturbed the text. Holinshed says of Henry (p. 555, col. 1): 'He feasted the French officers of armes that daie, and granted them their request, which busilie *sought* through the field *for* such as were slaine.'

69. *woe the while!* alas for the time! Compare *Julius Cæsar*, i. 3. 82; and *The Tempest*, i. 2. 15: 'O, woe the day!'

70. *mercenary blood*, the blood of mercenaries.

71. *our vulgar*, our common soldiers. So in *Julius Cæsar*, i. 1. 75:

'I'll about,

And drive away the vulgar from the streets.'

72. *and their wounded steeds*. Malone's reading. The folios have 'and with,' the compositor's eye catching the next line.

73. *Fret*, chafe.

74. *Yerk*, jerk, kick. Cotgrave (Fr. Dict.) has, 'Ruer des pieds. To kick, winse, yerke, strike, fling, fly out with the heeles.'

79. *a many*. See iii. 7. 69, iv. 1. 117.

82. See the quotation from Holinshed in the Preface.

85. See iv. 3. 57.

92. The same account of the origin of the custom of wearing leeks is given in the Royal Apophthegms of King James (1658), quoted in Brand's Popular Antiquities (Bohn's Antiq. Libr.), i. 104: 'The Welchmen, in commemoration of the Great Fight by the Black Prince of Wales, do wear Leeks as their chosen ensign.' But this may have been taken from Shakespeare.

93. *Monmouth caps*. Malone quotes from Fuller's Worthies of Wales (1660), p. 50; 'The best caps were formerly made at Monmouth, where the Cappers Chapel doth still remain, being better carved and gilded than any other part of the Church. But on the occasion of a great plague hapning in this Town, the trade was some years since removed hence to Beaudly in Worcester-shire, yet so that they are called *Monmouth Caps* unto this day.' *They were worn by Soldiers.* See Fairholt's Costume in England, pp. 501, 502.

108. See the quotation from Holinshed in the Preface.

113. *gage*, pledge of giving or accepting a challenge. Compare Richard II, i. 1. 69:

Pale trembling coward, there I throw my gage.

117. *if alive*. Capell has 'if a live.' But 'alive' is probably the correct reading, for it is repeated in lines 114, 120. And the omission of the pronoun in 'and ever dare' is not without parallels. See below, l. 169, and note on *As You Like It*, i. 1. 1.

118. *to take him a box o' th' ear*. See iv. 1. 206.

126. *sort*, rank. See iv. 8. 69, and note on i. 2. 190.

1b. *quite from the answer of his degrees*, of so high a position as would prevent him from answering his challenge as one in the same rank of life would. For this sense of 'from' compare *1 Henry IV*, iii. 2. 31:

'God pardon thee! yet let me wonder, Harry,

At thy affections, which do hold a wing

Quite from the flight of all thy ancestors.'

127. *as good a gentleman*. See *Lear*, iii. 4. 148:

'The prince of darkness is a gentleman.'

130. *a Jack-sauce*, a saucy Jack. See note on *Richard III*, i. 3. 53.

143. *when Alengon and myself were down together*. 'The king that daie shewed himselfe a valiant knight, albeit almost felled by the duke of Alanson; yet with plaine strength he slue two of the dukes companie, and felled the duke himselfe.' Holinshed, p. 554, col. 2.

147. *an*. Spelt 'and' in the folios.

168. *choler*, anger. Compare *Othello*, ii. 1. 279: 'Sir, he is rash and very sudden in choler, and haply may strike at you.'

### Scene VIII.

8. *'Sblood*, God's blood, as 'zounds' is God's wounds, and 'snails' God's nails. After the passing of the Act to restrain the Abuses of Players, 3 James I, these expressions were generally removed and others substituted, but in some instances they escaped notice.

13. *into plows*. Heath proposed 'in two.' Steevens 'in due' for 'into.' Capell reads 'in.'

36. *thy glove*, that is, the glove in thy cap; which the king had given him in the previous scene. Johnson proposed to read 'my glove.'

40. *And*. So the folios. Pope read 'An,' but if any change be made it should be 'An't.'

69. *sort*. See iv. 7. 126.

70. See the quotation from Holinshed in the Preface.

93. *Fauconberg*. So Capell. 'Fauconbridge' in the folios. 'Fauconberge' in *Hall* and Holinshed. See iii. 5. 44, &c.

93. *Foix.* So Capell. 'Foyes' in the folios; 'Foys' in Hall, and 'Fois' in Holinshed.

94. *Lestrale.* So the folios. The Chronicles have 'Lestrake.'

98. *Ketly.* 'Kikely' in Hall; 'Kikelie' in Holinshed. Probably Sir Richard de Kighley (Hunter's Agincourt, p. 37).

116. *rites.* The first folio has 'Rights.' See *The Tempest*, iv. 1. 17, and *1 Henry vi.* 1. 2, 113, where the first folio has,

'I must not yeeld to any rights of Loue.'

## ACT V.

### *Prologue.*

2, 3. *of such . . . I humbly pray them.* There is probably a slight confusion of construction, as if Shakespeare had first intended to write, 'of such as have I humbly pray that they will admit the excuse.' Pope reads 'to such' and Capell 'for such.'

7. *there seen.* The second and later folios have 'and there being seene.'

9. According to Hall and Holinshed, Henry landed at Dover on Nov. 6; Stow says, on the 23rd.

10. *Pales . . . boys.* The first folio has,

'Pales in the flood; with Men, Wiues, and Boyes.'

12. *whiffler.* A whiffler was one who went in front of a procession to clear the way. According to Douce (Illustrations of Shakespeare), 'The term is undoubtedly borrowed from *whiffle*, another name for a *fife* or small flute; for whifflers were originally those who preceded armies or processions as fifers or pipers . . . In process of time the term *whiffler*, which had always been used in the sense of a *fifer*, came to signify any person who went before in a procession. Minsheu, in his Dictionary, 1617, defines him to be a club or staff-bearer. Sometimes the whifflers carried white staves, as in the annual feast of the printers, founders, and ink-makers, so curiously described in Randle Holme's Academy of Armory, book iii. ch. 3.' The name and office still exist at Norwich. Forby (Vocabulary of East Anglia), under the head 'Whiffler,' defines the word, 'One who goes at the head of a procession to clear the way for it. In that of the Corporation of Norwich from the Guild-hall to the Cathedral Church, on the Guild-day, the *whifflers* (for they are so called) are two active men very lightly equipped (milites expediti), bearing swords of lath or latten, which they keep in perpetual motion, *whiffling* the air on either side, and now and then giving an unlucky boy a *slap on the shoulders* or posteriors with the flat side of their weapons.' They are mentioned in Kemp's Nine Dales Wonder (1600), sig. C, verso:

'Passing the gate, Wiffiers (such Officers as were appointed by the Mayor) to make me way through the throng of the people, which prest so mightily vpon me,' &c. When the citizens of London were reviewed at Greenwich by Queen Elizabeth on the 2nd of July, 1559, 'they had to every hundred two wiffelers, richly apparell'd.' (Stow's *Annals*, ed. 1580, p. 1112.) The city marching watch consisted of about two thousand men, among whom were 'wiflers, drummers, and fifes.' (Stow's *Survey*, ed. Thoms, p. 39.) As 'wiflers' and fifes or fifers are here distinct, Douce's etymology of the word must be regarded as doubtful. In the *Inventory of Effects* formerly belonging to Sir John Fastolfe (*Archæologia*, xxi. 232-280), among the armour in the great hall at Caistor Castle are enumerated 'Item, vi Wifles,' which the editor interprets 'Probably swords of wood for practice.' But they are mentioned with real weapons, and were more probably axes of some kind. In the *Promptorium Parvulorum* (ed. Way), p. 526, we find 'Wyfle, wepene . . . Bipennis.' In all probability 'wyfle' and 'twibill' are connected (as 'thwitel' and 'whittle'), for Cooper (*Thesaurus*) gives 'Bipennis . . . A twibil wherewith carpenters make mortaises. It was in olde time a weapon.' At the muster of the citizens of London in 1539, 'The Chamberlayne of the Citie & the Councillors of the same & the Aldermen deputies, which wer appointed to be wyffelers on horsbacke were all in whyte dammaske coates on their harnesse, mounted on good horses well trapped, with great chaynes about their neckes, & propre Iauelyns or battel axes in their handes and cappz of velvet richely decked. The Wiffelers on foote, iii. C. propre and lyght persones all appareled in whyte sylke or Ierkyns of lether cutte, with white hose and shoes, euery man hauyng a iauelyn or slaughsword to keepe the people in aray.' Hall's *Chronicle*, p. 829.

13. See the quotation from Holinshed in the Preface.

17, 18. *to have borne His bruised helmet*, that is, to have his bruised helmet borne. See v. 2. 73. The helmet over the tomb of Henry V in Westminster Abbey is not a war-helmet but a tilting-helmet. See Knight's *Pictorial Shakspere, Histories*, i. 316.

20. *vainness*, vanity, boastfulness. So in *Twelfth Night*, iii. 4. 389, Rowe reads,

'I hate ingratitude more in a man  
Than lying vainness, babbling drunkenness.'

21. *signal and ostent*, symbol and external show of victory; the 'vaine pompe and shewes' of Holinshed's narrative.

29. The folios read, with a superfluous syllable,

'As by a lower, but by louing likelihood.'

*Ib. likelihood*, probability. The probable event which Shakespeare anticipates is of a lower degree of importance to the entry of Henry, but is one which the love of the people leads them to dwell on.

30. *the general of our gracious empress, Robert Devereux, Earl of Essex.*

He was sent to Ireland in 1599 to suppress Tyrone's rebellion, and left London on March 27. As he returned on Sept. 28, it is evident that this prologue must have been written in the interval, and nearer the beginning than the end of the period, for the failure of the expedition soon became known too certainly to justify any anticipation of a triumphant return for Essex.

32. *broached*, spitted. Cotgrave (Fr. Dict.) gives, 'Broche: f. A broach, or spit'; and 'Broché . . . broached, spitted.' Compare *Titus Andronicus*, iv. 2. 85:

'I'll broach the tadpole on my rapier's point.'

34. *and (with) much more cause*.

38. *The emperor's coming*, that is, is coming. The Emperor was Sigismund, Emperor of Germany, Henry's cousin by marriage, who landed at Dover, 1 May 1416. Malone supposed that a line had been omitted before 'The emperor's &c.' Capell rewrites the whole passage thus:

'And here the lamentation of the French  
Invites,—the King of England's stay at home,—  
The emperor's coming in behalf of France,  
To order peace between them:—But these now  
We pass in silence over; and omit  
All &c.'

43. *remembering*, reminding. Compare *The Tempest*, i. 2. 243:

'Let me remember thee what thou hast promised.'

And *King John*, iii. 4. 96:

'Remembers me of all his gracious parts.'

### Scene I.

Johnson proposed to place this Scene at the end of the fourth Act, on account of the long interval since the quarrel between Fluellen and Pistol. But Steevens points out that Pistol had affronted Fluellen only the day before, and that the present quarrel had nothing to do with that which was begun in iii. 6.

5. *scauld, scabby, scurvy*. Compare *Antony and Cleopatra*, v. 2. 215:

'Saucy lictors

Will catch at us like strumpets, and scald rhymers  
Ballad us out o' tune.'

A scall was a scab in the head. Compare Chaucer's words unto his own Scrivener:

'Under thy long locks thou maist have the scall,  
But after my making thou write more trew.'

Cotgrave (Fr. Dict.) has, 'Teigneux . . . Scuruie scauld-pated.'

57. *earnest*. See ii. 2. 169.

63. *begun*. So Capell. The folios have 'began.'

64. *respect*, consideration. See Hamlet, iii. 1. 68 :

‘There’s the respect  
That makes calamity of so long life.’

66. *gleeking*, jeering. Compare Midsummer Night’s Dream, iii. 1. 150 : ‘Nay, I can gleep upon occasion.’ Cotgrave (Fr. Dict.) has, ‘Ramponne : f. A flownt, scoffe, mocke, gibe, gleeke, ieast broken on.’

1b. *galling*, scoffing in an irritating manner.

68. *garb*, manner, style.

70. *condition*, disposition, behaviour. See v. 2. 276.

72. *play the huswife*, play the hussy or jilt. Compare Antony and Cleopatra, iv. 15. 44 :

‘Let me rail so high,  
That the false housewife Fortune break her wheel.’

73. *Nell*. Capell’s correction. See ii. 1. 16, 28. The folios have ‘Doll,’ which, if it is what Shakespeare wrote, must have been a slip of the pen. Doll Tearsheet was however in the spital (see ii. 1. 70) under similar circumstances, and this may account for the mistake. But in proper names the old copies are frequently at fault. For instance, in ii. 2. 147, they read ‘Thomas’ for ‘Henry’; in iii. prol. 4, ‘Dover’ for ‘Hampton’; in iv. 1. 91, ‘John’ for ‘Thomas’; and in v. 2. 12, ‘Ireland’ for ‘England.’

81. *swear*. The first and second folios read ‘swore.’

### Scene II.

The place of the Scene was first given by Theobald; ‘The French Court, at Trois in Champaigne.’ Delius, following the narrative of Holinshed (p. 572, col. 2), proposes ‘Troyes. S. Peter’s Church,’ where Henry and Katharine were betrothed 23 May, 1420. Malone has ‘Troyes in Champaigne. An Apartment in the French King’s Palace.’

Enter . . . The stage direction in the folios is, ‘Enter at one doore, King Henry, Exeter, Bedford, Warwicke, and other Lords. At another, Queene Isabel, the King, the Duke of Bourgongne, and other French.’ According to Holinshed, Henry was accompanied by his two brothers, the Dukes of Clarence and Gloucester, and by the Earls of Warwick, Salisbury and Huntingdon. The Duke of Exeter had been previously sent to Troyes to meet the Duke of Burgundy. Bedford is not mentioned, nor does his name occur among those in lines 83-85 of this Scene. Capell therefore omits it in the stage direction, but he adds ‘the Lady Catharine, Alice, and other Ladies.’ We ought perhaps either to substitute ‘Clarence’ for ‘Bedford’ in the stage-direction, or ‘Bedford’ for ‘Clarence’ in l. 84. Bedford it is true was not in France at this time, being Regent in the King’s absence, but he is introduced in the earlier Scenes of the play, equally in defiance of historical accuracy.

1. *Peace . . . met*. Johnson, by a slight transposition, makes the meaning plain: ‘Peace, for which we are here met, be to this meeting.’

3. *Health and fair time of day!* Compare Richard III, i. 1. 122, and Love's Labour's Lost, v. 2. 339:

'All hail, sweet madam, and fair time of day!'

7. *Burgundy.* So Rowe, after the quartos. Spelt 'Burgogne' in the first folio. Holinshed has 'Burgognie.'

12. *England.* So the later folios. The last has 'Ireland.'

15, 16. *in them . . . bent.* One line in the first folio.

16. *bent* is used of the direction of a glance of the eye and of the aim of a cannon. That both these meanings were in Shakespeare's mind is clear from the next line, in which 'basilisks' is used in two senses.

17. *murdering basilisks.* A basilisk was a fabulous serpent, the glance of whose eye was believed to be deadly. It was also the name of a large cannon. For the former sense, see the note on Richard III, i. 2. 150 (Clarendon Press ed.), and Winter's Tale, i. 2. 388:

'Make me not sighted like the basilisk.'

For the latter, see I Henry IV, ii. 3. 56, where Hotspur talks in his sleep

'Of basilisks, of cannon, culverin.'

Florio (Ital. Dict.) has 'Basilisco, a Basiliase. Also a great piece of Ordinance so called.'

19, 20. *The venom of such looks . . . Have lost, &c.* The verb is here attracted to the number of the nearer substantive. Compare Julius Cæsar, v. 1. 33:

'The posture of your blows are yet unknown.'

See the notes on that passage and on Richard II, ii. 1. 158, and Hamlet, i. 2. 38, in the Clarendon Press editions. Abbott, § 412.

23. *on equal love.* For this sense of 'on' compare ii. 2. 54, and Richard III, iv. 1. 4:

'On pure heart's love to greet the tender princes.'

24. The redundant syllables in this line are due to the break in the middle. In such cases the line is frequently imperfect either by excess or defect.

28. *mightiness* used as a plural. Pope read 'mightinesses' and omitted 'best.' So in The Tempest, i. 2. 173, the folios have 'princesse' or 'princess' for 'princesses.'

31. *congreeted*, greeted each other. Similarly Shakespeare appears to have invented 'congree' (i. 2. 182) in the sense of 'agree together.'

33. *rub.* See ii. 2. 188.

34. *that* is redundant here and in l. 46.

35. *plenties.* Sidney Walker proposed to read 'plenty.'

39. *on heaps*, in heaps. See iv. 5. 18, and Ps. lxxix. 1.

40. *it own.* See note on The Tempest, ii. 1. 163 (158, Clarendon Press ed.). In Leviticus xxv. 5 'its own' has been substituted for 'it own' in modern Bibles; the earliest edition in which I have yet found it being one printed by Hills and Field, London, 1660.

41. See Psalm civ. 15.

42. *even-pleach'd*, evenly trimmed and intertwined, so as to form an almost flat or level surface. A pleached alley was one formed of such hedges. In some provincial dialects to 'plash' (old French *plexer* or *plaisser*) a hedge is to trim it in a particular way by intertwining the branches, and 'plash' and 'pleach' are evidently the same word, being ultimately derived from the Latin *plicare*.

44. *leas*, properly pastures, but here used of arable land, as is clear from the epithet 'fallow.' See *The Tempest*, iv. 1. 60.

45. In *Lear*, iv. 4. 3-5 the same weeds are mentioned. 'Fumitory' is spelt 'Femetary' in the first three folios.

46. *Doth root upon* is singular, because the three nouns in the previous line constitute but one idea of wild growth. See iv. prol. 3.

*Ib. root upon*, take root in. So *2 Henry IV*, iii. 1. 91 :

'Which should not find a ground to root upon.'

*Ib. coulter*, the ploughshare. Spelt 'culter' in the folios, as in *Cotgrave* (Fr. Dict.): 'Coultrie: m. The Sexton of a Church; also, the Culter, or Knife, of a Plow.'

47. *Deracinate*, uproot, tear up. Compare *Troilus and Cressida*, i. 3. 99 :

'Frights, changes, horrors,

Divert and crack, rend and deracinate

The unity and married calm of states

Quite from their fixure!'

*Ib. savagery*, wildness or wild growth.

49. *the freckled cowslip*. See *Midsummer Night's Dream*, ii. 1. 13.

*Ib. burnet*. Its botanical name is *sanguisorba officinalis*. 'Burnet is a singular good herbe for wounds . . . it stancheth bleeding, and therefore it was named *sanguisorba*.' *Gerarde's Herball* (ed. 1597), p. 890.

50. *scythe*. Spelt 'sythe' in the first folio, as in *Cotgrave* (Fr. Dict.), 'Faulx: f. A Sythe (to mowe with).'

*Ib. all*. Rowe's correction. The folios have 'withall.'

51. *teems*, brings forth. Compare *Macbeth*, iv. 3. 176 : 'Each minute teems a new one.'

52. *kecksies*. 'Kex' was another name for hemlock, but it was also applied to plants which like hemlock had hollow stalks. *Cotgrave* (Fr. Dict.) has, 'Seguë: f. Hemlocke, Homlock, herbe Bennet, Kex.' *Gerarde (Herball*, ed. 1597, p. 904) says, 'Homlockes is called . . . in English Hemlocke, Homlocke, Kexe, and herbe Bennet.' In Holland's translation of *Pliny*, however, the word is used more generally. The stalks of hemlock are thus described (xxv. 13), 'Light these stems be as kexes, and full of joints like Reeds and Canes' (vol. ii. p. 236). And again (xviii. 7) : 'But Millet and Panicke run up into an hollow stem full of knots and joints: and Sesama by it selfe into a kex or hollow stemme in manner of fennell and

such like.' See *A Dictionary of English Plant Names* by Britten and Holland (Eng. Dialect Society), s. v. *Keck*. *Palgrave* in his *Lesclarissement de la Langue Francoise* gives 'Kicke the drie stalke of humlockes or burres—*tuyas*.'

53-56. *Losing . . . wildness, Even so, &c.* The reading and punctuation here adopted are substantially Capell's. Roderick independently suggested it. The folios have

'Loosing both beautie and vtilite;  
And all our Vineyards, Fallowes, Meades, and Hedges,  
Defective in their natures, grow to wildnesse.  
Euen so, &c.'

61. *defused*, disordered, wild. The first and second folios have 'defus'd,' the others 'diffus'd.' See notes on *Lear*, i. 4. 2, and *Richard III*, i. 2. 78.

63. *reduce*, bring back. See *Richard III*, v. 5. 36:

'Abate the edge of traitors, gracious Lord,  
That would reduce these bloody days again.'

*Ib. favour*, outward appearance, aspect. Compare *Richard II*, iv. 1. 168:

'Yet I well remember

The favours of these men.'

65. *let*, impediment, obstacle. So in *Lucrece*, 646:

'Have done, quoth he: my uncontrolled tide  
Turns not, but swells the higher by this let.'

68. *Burgundy*. 'Burgonic' in the first folio; 'Burgony' in the others.

*Ib. would*, desire. See iv. 1. 32, and compare *Hamlet*, v. 2. 258:

'I stand aloof, and will no reconciliation.'

72. *tenours*. Spelt 'Tenures' in the folios, as in *The Merchant of Venice*, iv. 1. 235:

'When it is paid according to the tenure.'

73. *enscheduled*, embodied in a schedule, or formal document; drawn up in writing.

74. *the which*. See iv. 3. 96.

75, 76. *Well . . . urged*. One line in the folios.

77. *cursorial*, cursory, hasty. Pope's reading, following the third quarto. The first folio has 'curselarie'; the others 'curselary.' The first and second quartos read 'cursenary.' In such a case it can only be said that 'cursorial' is the least impossible form.

78. *pleaseth*, may it please. So in *2 Henry IV*, iv. 2. 52:

'Pleaseth your grace to answer them directly.'

79. *presently*, immediately, at once. See iii. 2. 49, *Matthew xxi. 19*, and note on *Richard III*, i. 2. 212.

81. *suddenly*, speedily. Compare *Richard III*, iv. 2. 19, 20:

'Shall I be plain? I wish the bastards dead;  
And I would have it suddenly perform'd.  
What sayest thou? speak suddenly; be brief.'

82. *Pass our accept and peremptory answer.* If this reading be adopted, Malone would interpret the line as meaning, 'we will immediately deliver our *acceptation* of these articles,—the opinion which we shall form upon them, and our peremptory answer to each particular.' Tollet explains it, 'we will pass our acceptance of what we approve, and we will pass a peremptory answer to the rest.' I am rather disposed to regard 'accept' as an adjective, and to understand by 'our accept and peremptory answer,' the answer which we have accepted or adopted as decisive. A similar instance of the construction occurs in ii. 4. 13: 'the fatal and neglected English,' that is, the English whom we have neglected to our destruction. Warburton considered the passage corrupt and read 'Pass, or, accept'; explaining 'He certainly must mean, that he would at once wave and decline what he dislik'd, and consign to such as he approv'd of.' Malone conjectured 'Pass, or except'; Jervis, 'Pass our exact, &c.'

*Ib. peremptory, positive, decisive.*

84. *Clarence.* Thomas Plantagenet, Duke of Clarence, was born in 1388 and killed in the battle of Beaugé, 23 March, 1421. He appears as one of the characters in 2 Henry IV, iv. 4.

85. *Huntingdon.* John Holland, Earl of Huntingdon, afterwards Duke of Exeter. He was present at Agincourt, with sixteen lances and thirty-five archers (Nicolas, Agincourt, p. 12). His cousin, Margaret Holland, married Clarence. In the folios his name is spelt 'Huntington' as in Holinshed.

88. *advantageable, advantageous.*

90. *consign, consent, agree;* literally, sign together with others in token of agreement. Compare 2 Henry IV, v. 2. 143: 'God consigning to my good intents.'

93. *Haply, perchance.* Spelt 'Happily' in the first folio, but 'haply' in iv. 7. 161.

94. *too nicely, with too great particularity.*

*Ib. stood on, insisted on.* Compare Richard II, iv. 1. 33:

'If that thy valour stand on sympathy.'

96. *capital, chief.* Compare Bacon, *Essay* lvi (ed. Wright, p. 222): 'But it is the Uniust Judge, that is the Capitall Remover of Land-markes, when he Defineth amisse of Lands and Propertie.'

98. *good leave, permission.* So 1 Henry IV, i. 3. 20: 'You have good leave to leave us.'

*Ib. Exeunt . . .* The folios have 'Exeunt omnes. Manet King and Katharine.'

120. *dat is de princess.* Perhaps Alice does not finish her speech. Stevens supposes her to mean, 'that is what the princess has said.'

124. *such a plain king.* On this Johnson observes, 'I know not why Shakespeare now gives the king nearly such a character as he made him formerly ridicule in Percy. This military grossness and unskilfulness in all

308. *never*. Added by Rowe. The folios read 'hath entred.'

317. *then*. Omitted in the first folio, which reads 'and in sequele.'

324. *Præclarissimus* is copied from Holinshed. The original treaty has 'præcarissimus,' which corresponds with 'très-cher.' Farmer quotes this as an evidence of Shakespeare's slight acquaintance with Latin.

326. *Nor . . . not*. See above I. 141.

337. *advance*. See II. 2. 192.

348. *paction*, compact. Theobald's reading. The first and second folios have 'Pation,' the others 'Passion.'

357. *Sennet*. A particular set of notes on a trumpet, which were played to announce the approach or departure of a procession. See *Coriolanus*, II. I. 178 (152, Clarendon Press ed.); *Julius Caesar*, I. 2. 24; *Macbeth*, III. I. 10; *King Lear*, I. I. 34. The word is spelt 'Senet' in the first folio, which becomes 'Sonet' in the later folios, and 'Sonnet' in Rowe, as if it referred to the fourteen lines which follow.

#### *Epilogue.*

2. *bending* under the weight of his task.

4. *by starts*, fitfully; interrupting the continuous stream of the brilliant narrative.

13. *oft* refers to the earlier performances of the three parts of *Henry VI.* which appear to have been popular.

---

New books and new editions published during the twelve months ending August 1, 1908, are underlined.

## ENGLISH

### DICTIONARIES

**CONCISE ETYMOLOGICAL DICTIONARY.** By W. W. SKEAT. New Edition, re-written throughout and arranged alphabetically. 5s. 6d.

**STUDENT'S DICTIONARY OF ANGLO-SAXON.** By H. SWEET. 8s. 6d. net.

**CONCISE DICTIONARY OF MIDDLE ENGLISH,** from 1150-1580. For use as glossary to Clarendon Press Specimens of English Literature, &c. By A. L. MAYHEW and W. W. SKEAT. 7s. 6d.

### GRAMMAR AND PHONETICS

**THE KING'S ENGLISH.** By H. W. F. and F. G. F. Second Edition. 5s. net.

**SENTENCE ANALYSIS.** By one of the authors of *The King's English*. 1s. 6d.

**WRITING OF ENGLISH.** By PHILIP J. HARTOG, with the assistance of Mrs. A. H. LANGDON. Second Edition. 2s. 6d.

**PHONETIC TRANSCRIPTIONS OF ENGLISH PROSE.** By D. JONES. 2s.

**SOUNDS OF ENGLISH.** By H. SWEET. 2s. 6d.

**PRIMER OF PHONETICS.** By H. SWEET. Third Edition revised. 3s. 6d.

**PRIMER OF SPOKEN ENGLISH.** By H. SWEET. Second Edition, revised. 3s. 6d.

**CHART OF ENGLISH SPEECH SOUNDS.** With key-words and notes. By D. JONES. 4d. net.

### DR. SWEET'S HISTORICAL GRAMMARS

**PRIMER OF HISTORICAL ENGLISH GRAMMAR.** Including history of English phonology, accidence, composition, and derivation, with specimens of Old, Middle, and Modern English. 2s.

**SHORT HISTORICAL ENGLISH GRAMMAR.** 4s. 6d.

**NEW ENGLISH GRAMMAR, Logical and Historical.** Second Edition. Part I: Introduction, Phonology, and Accidence, 10s. 6d. Part II: Syntax, 3s. 6d.

---

# CLARENDON PRESS SCHOOL BOOKS

---

## ANGLO-SAXON AND MIDDLE ENGLISH

### DR. SWEET'S PRIMERS & READERS

FIRST STEPS IN ANGLO-SAXON. Containing 25 pages of grammar, 43 of Text, and 40 of Notes. 2s. 6d.

ANGLO-SAXON PRIMER. With grammar, notes, and glossary. Eighth Edition, revised. 2s. 6d.

ANGLO-SAXON READER. Prose and Verse, with grammar, metre, notes, and glossary. Seventh Edition, revised, enlarged, and partly re-written. 9s. 6d.

SECOND ANGLO-SAXON READER, Archaic and Dialectal. 4s. 6d.

ANGLO-SAXON READING PRIMERS. Being Supplements to the *Anglo-Saxon Readers*. With glossaries. Second Edition. Vol. I. Selected Homilies of Ælfric. Vol. II. Extracts from Alfred's *Orosius*. 2s. each.

SECOND MIDDLE ENGLISH PRIMER. Extracts from Chaucer, with grammar and glossary. Second Edition. 2s. 6d.

FIRST MIDDLE ENGLISH PRIMER. Extracts with grammar, notes, and glossary. Second Edition, revised. 2s. 6d.

PRIMER OF ENGLISH ETYMOLOGY. Fourth Edition, revised. 1s. 6d.

PRIMER OF CLASSICAL AND ENGLISH ETYMOLOGY. 2s.

---

BOOK FOR THE BEGINNER IN ANGLO-SAXON.  
Grammar, selections, and glossary. By J. EARLE. Fourth Edition, revised throughout. 2s. 6d.

*For Annotated Editions of Texts of this period see Complete Catalogue, post free.*

---

## ENGLISH

---

### EARLY ENGLISH

#### DR. SKEAT'S EDITIONS

CHAUCER: Prologue, Knightes Tale, Nonne Prestes Tale.  
R. Morris's edition, re-edited. 2s. 6d. Separately, *Prologue*, 1s.

Man of Lawes Tale, Pardoneres Tale, Second Nonnes  
Tale, Chanouns Yemannes Tale. New Edition, revised. 4s. 6d.

Prioresses Tale, Sir Thopas, Monkes Tale, Clerkes Tale,  
Squieres Tale. Seventh Edition. 4s. 6d.

Hous of Fame. 2s.

Legend of Good Women. 6s.

Minor Poems. Second Edition, enlarged. 10s. 6d.

Complete Works. From 3s. 6d.

LANGLAND: Piers the Plowman. Sixth Edition. 4s. 6d.

LAY OF HAVELOK THE DANE. 4s. 6d.

PIERCE THE PLOUGHMAN'S CREDE. 2s.

PROVERBS OF ALFRED. 2s. 6d.

TALE OF GAMELYN. Second Edition. 1s. 6d.

WYCLIFFE'S BIBLE. Job, Psalms, Proverbs, Ecclesiastes,  
and Song of Solomon. 3s. 6d.

New Testament. 6s.

---

DREAM OF THE ROOD. Edited by A. S. Cook. 3s. 6d.

# CLARENDON PRESS SCHOOL BOOKS

---

## ELIZABETHAN

BACON: *Advancement of Learning*. With woodcuts. By W. ALDIS WRIGHT. 3s. 6d.

HAKLUYT: *Voyages of the Elizabethan Seamen*. By E. J. PAYNE. With notes and maps by C. R. BEAZLEY. With illustrations. 4s. 6d. Separately, *Voyages of Hawkins, Frobisher, and Drake*, 2s. 6d.

Select Narratives. Containing the *Voyages of Gilbert, Hawkins, Drake, Frobisher, Raleigh, and others*. With portraits. By E. J. PAYNE. First and second series. Second Ed. 5s. each.

HOOKER: *Ecclesiastical Polity*, Bk. I. By R. W. CHURCH. 2s.

LAMB: *Tales from Shakespeare*. Illustrated. From 2s.

MARLOWE: *Edward II*. By O. W. TANCOCK. Third Edition. 2s. (boards) and 3s. (cloth).

MORE: *Utopia*. By J. CHURTON COLLINS. 2s. and 3s. 6d.

NORTH: Translation of Plutarch's *Lives of Coriolanus, Caesar, Brutus, and Antonius*. By R. H. CARR. 3s. 6d. Separately, *Coriolanus*, and *Caesar*, 1s. 6d. each.

SHAKESPEARE: *Select Plays*.

By W. G. CLARK and W. ALDIS WRIGHT.

Hamlet. 2s.	Merchant of Venice. 1s.
Macbeth. 1s. 6d.	Richard II. 1s. 6d.

By W. ALDIS WRIGHT.

As You Like It. 1s. 6d.	King John. 1s. 6d.
Coriolanus. 2s. 6d.	King Lear. 1s. 6d.
Henry VIII. 2s.	Midsummer Night's Dream. 1s. 6d.
Henry V. 2s.	Much Ado About Nothing. 1s. 6d.
Henry IV. Part I. 2s.	Richard III. 2s. 6d.
Julius Caesar. 2s.	Tempest. 1s. 6d.

Twelfth Night. 1s. 6d.

Complete Works. New large-type edition. By W. J. CRAIG. From 2s.

THE SHAKESPEARE APOCRYPHA. Being fourteen plays at some time attributed to Shakespeare. By C. F. TUCKER-BROOKE. 5s. net and (India Paper) 7s. 6d. net.

SELECT PLAYS OF SHAKESPEARE FOR SCHOOLS  
(*Merchant of Venice*, *Tempest*, *As You Like It*, *Henry V*, *Julius Caesar*, *Hamlet*, *Macbeth*, *Midsummer Night's Dream*, *Richard II*). Slightly abridged, with introduction and notes, by G. S. GORDON. 3s. 6d.

*In the press.*

SIDNEY: *Apologie for Poetry*. By J. C. COLLINS. 2s. 6d.

SPENSER: *Faery Queene*, Books I, II. By G. W. KITCHIN and A. L. MAYHEW. 2s. 6d. each.

---

## ENGLISH

---

### SEVENTEENTH CENTURY

**BUNYAN** : *Pilgrim's Progress, Grace Abounding, and Im-prisonment.* By E. VENABLES. With portrait. Second Edition, revised by M. PEACOCK. 3s. 6d.

**Holy War and the Heavenly Footman.** By M. PEACOCK. 3s. 6d.

**CLARENDON** : *History of the Rebellion, Book VI.* By T. ARNOLD. Second Edition. 5s.

**DRYDEN** : Selections. Prose and Verse. By G. E. HADOW. 2s. 6d.

**Dramatic Poesy.** By T. ARNOLD. Third Edition, revised by W. T. ARNOLD. 3s. 6d.

**Selections.** Including *Oliver Cromwell, Astraea Redux, Annus Mirabilis, Absalom and Achitophel, Religio Laici, and The Hind and the Panther.* By W. D. CHRISTIE. Fifth Edition, revised by C. H. FIRTH. 3s. 6d.

**Select Essays.** By W. P. KER. Two vols. 8s. net.

**MILTON** : *Complete Poems.* With original spelling and punctuation. By H. C. BEECHING. From 2s.

*Areopagitica.* By J. W. HALES. 3s.

*Comus.* By R. C. BROWNE, 6d. By O. ELTON, 1s.

*English Poems.* By R. C. BROWNE. New Edition, revised by H. BRADLEY. Two vols. 6s. 6d. Separately : Vol. I, 4s. ; Vol. II, 3s.

Vol. I : *Early Poems (L'Allegro, Il Pensero, Arcades, Comus,*

*Lycidas, &c.) ; Sonnets ; Paradise Lost, I-VI.*

Vol. II : *Paradise Lost, VII-XII ; Paradise Regained ; Samson Agonistes.*

*Il Pensero.* By O. ELTON. 4d.

*Lycidas.* By R. C. BROWNE, 3d. By O. ELTON, 6d.

*L'Allegro.* By O. ELTON. 4d.

*Paradise Lost.* Book I, by H. C. BEECHING, 1s. 6d. Book II, by E. K. CHAMBERS, 1s. 6d. Together, 2s. 6d.

*Samson Agonistes.* By J. CHURTON COLLINS. 1s.

# CLARENDON PRESS SCHOOL BOOKS

---

## EIGHTEENTH CENTURY

**ADDISON** : Selections from the Spectator. By T. ARNOLD.  
4s. 6d.

**BURKE** : Selections. By E. J. PAYNE. Second Edition.  
Vol. I : Thoughts on the Present Discontents ; the two Speeches on  
America. With additions and corrections. 4s. 6d.  
Vol. II : Reflections on the French Revolution. 5s.  
Vol. III : Letters on the Regicide Peace. 5s.

**BURNS** : Selections. By J. LOGIE ROBERTSON. Second  
Edition. 3s. 6d.

Complete Poems. By J. LOGIE ROBERTSON. From 2s.  
**COWPER** : Selections. By H. T. GRIFFITH.

Vol. I : Didactic Poems of 1782, with some minor pieces 1779-1783. 3s.  
Vol. II : The Task, with Tirocinium and some minor poems 1784-  
1799. Third Edition. 3s.

Complete Poems. By H. S. MILFORD. From 2s.  
**GOLDSMITH** : Deserted Village. (Text only.) By G. BIRK-  
BECK HILL. 2d. Traveller. By G. BIRKBECK HILL. 1s.  
Selections. By AUSTIN DOBSON. 3s. 6d.

Complete Poems. By AUSTIN DOBSON. From 2s.  
**GRAY** : Elegy, and Ode on Eton College. (Text only.) 2d.  
Selections. By EDMUND GOSSE. With additional notes  
for schools, by F. WATSON. 1s. 6d.

**JOHNSON** : Life of Milton. By C. H. FIRTH. 1s. 6d. and  
as. 6d.  
Rasselas. By G. BIRKBECK HILL. 2s. and 4s. 6d.

Rasselas, and Lives of Dryden and Pope. By A. MILNES.  
Second Edition, revised. 4s. 6d. Separately, *Lives*, as. 6d.

Vanity of Human Wishes. By E. J. PAYNE. 3rd Ed. 4d.  
**LOCKE** : Conduct of the Understanding. By T. FOWLER.  
Fifth Edition. as. 6d.

**PARNELL** : Hermit. 2d.

**POPE** : Essay on Man. By MARK PATTISON. 6th Ed. 1s. 6d.  
Satires and Epistles. By MARK PATTISON. Fourth  
Edition, corrected. as.

**STEELE** : Selections from the Tatler, Spectator, and  
Guardian. By AUSTIN DOBSON. With portrait. 7s. 6d.

**SWIFT** : Selections. By SIR HENRY CRAIK. Two vols.  
7s. 6d. each.

**THOMSON** : Seasons and Castle of Indolence. By J. LOGIE  
ROBERTSON. 4s. 6d. Separately, *Castles of Indolence*, 1s. 6d.

---

## ENGLISH

---

### NINETEENTH CENTURY

ARNOLD, MATTHEW: *Merope*, with the *Electra* of Sophocles translated by R. WHITELAW. By J. C. COLLINS. 3s. 6d.

BROWNING, E. B.: Complete Poems. From 2s.

BROWNING, R.: Poems. From 2s.  
*Strafford*. By H. B. GEORGE. 2s.

BYRON: *Childe Harold*. By H. F. TOZER. 3rd Ed. 3s. 6d.  
Complete Poems. From 2s.

CAMPBELL: *Gertrude of Wyoming*. By H. M. FITZ-GIBBON. Second Edition. 1s.  
Complete Poems. By J. LOGIE ROBERTSON. From 2s.

HOOD: Complete Poems. By WALTER JERROLD. From 2s.

KEATS: *Hyperion*, Book I. By W. T. ARNOLD. 4d.  
Odes. With 4 illustrations. By A. C. DOWNER. 3s. 6d. net.  
Complete Poems. By H. BUXTON FORMAN. From 3s. 6d.

KINGSLEY: *Water Babies*. Slightly abridged. With notes and illustrations. By J. HORACE-SMITH and M. L. MILFORD. 2s. 6d.  
*Westward Ho!* By A. D. INNES. 2s.

LONGFELLOW: Complete Poems. From 2s.

MACAULAY and THACKERAY: Essays on Addison.  
With twelve essays by Addison. By G. E. HADOW. 2s.

SCOTT: *Ivanhoe*. By C. E. THEODOSIUS. 2s.  
*Lady of the Lake*. With map. By W. MINTO. 3s. 6d.  
*Lay of the Last Minstrel*. By W. MINTO. Second Edition. 1s. 6d. Separately, *Canto I*, with introduction and notes, 6d.  
*Lord of the Isles*. By T. BAYNE. 2s. and 2s. 6d.  
*Marmion*. By T. BAYNE. 3s. 6d.  
*Legend of Montrose*. By G. S. GORDON. With map. 2s.  
*Old Mortality*. By H. B. GEORGE. 2s.  
*Quentin Durward*. By P. F. WILLERT. 2s.  
*Talisman*. By H. B. GEORGE. 2s.  
*Woodstock*. By J. S. C. BRIDGE. *In the press.*  
Complete Poems. By J. LOGIE ROBERTSON. From 2s.

SHELLEY: *Adonais*. By W. M. ROSSETTI and A. O. PRACKARD. Second Edition. 3s. 6d.  
Complete Poems. By T. HUTCHINSON. From 3s. 6d.

TENNYSON: Poems. From 2s.

WHITTIER: Complete Poems. By W. G. HORDER. From 2s.

WORDSWORTH: *White Doe of Rylstone*, &c. By WILLIAM KNIGHT. 2s. 6d.  
Complete Poems. By T. HUTCHINSON. From 2s.

# CLARENDON PRESS SCHOOL BOOKS

## SELECT ENGLISH CLASSICS

Edited with Introductions by A. T. QUILLER-COUCH.  
Each 3d. (paper), 4d. (cloth).

MARLOWE: Selected Scenes.  
MATTHEW ARNOLD: Poems.  
COWPER: Poems.  
CRABBE: Poems.  
FOOD: Poems.  
KEATS: Poems.  
MILTON: Minor Poems.  
ROBIN HOOD: Old Ballads.  
SHAKESPEARE: Songs and Sonnets.

BOSWELL: Life of Johnson.  
BUNYAN: Pilgrim's Progress, &c.  
DEFOE: Prose Works.  
HAZLITT: Prose Works.  
LAMB: Selections from Prose Works.  
IZAAK WALTON: Lives, and Angler.

Together in cloth bindings.  
BUNYAN, CRABBE, COWPER, and DEFOE. 1s. 3d.

BUNYAN and DEFOE. 8d.

## ANTHOLOGIES, ETC.

PALGRAVE'S GOLDEN TREASURY. With 100 additional poems to end of nineteenth century. From 1s. net. (World's Classics.)

POEMS OF ENGLISH COUNTRY LIFE. Selected and edited by H. B. GEORGE and W. H. HADOW. 2s.

OXFORD BOOK OF ENGLISH VERSE. Selected and edited by A. T. QUILLER-COUCH. 7s. 6d. and (India paper) 10s. 6d.

A BOOK OF VERSE FOR BOYS AND GIRLS. Compiled by J. C. SMITH. Part I (60 pp.), 3d. (paper), 4d. (cloth). Part II (160 pp.), 6d. (paper), 8d. (cloth). Part III (288 pp.), 1s. (paper), 1s. 3d. (cloth). Parts I-III (cloth), 2s.

OXFORD TREASURY OF ENGLISH LITERATURE. By G. E. HADOW and W. H. HADOW. Vol. I: Old English to Jacobean, Second Edition, 3s. 6d. Vol. II: Growth of the Drama, 3s. 6d. Vol. III: Jacobean to Victorian, 3s. 6d.

TYPICAL SELECTIONS FROM THE BEST ENGLISH WRITERS. With introductory notices. Vol. I: Latimer to Berkeley. Vol. II: Pope to Macaulay. Second Edition. 3s. 6d. each.

ENGLISH SONGS AND BALLADS. (World's Classics.) Compiled by T. W. H. CROSLAND. From 1s. net.

SELECTED ENGLISH ESSAYS. Chosen and arranged by W. PEACOCK. (World's Classics.) From 1s. net.

ENGLISH PROSE FROM MANDEVILLE TO RUSKIN. Chosen and arranged by W. PEACOCK. From 1s. net.

A SONGS AND BALLADS. Ed. C. STONE. With introduction by Admiral Sir CYPRIAN BRIDGE, G.C.B. From 2s. 6d. net.

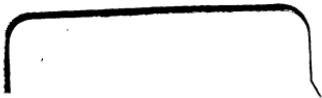




UNIVERSITY OF MICHIGAN



3 9015 03085 726



HENRY FROWDE, M.A.  
PUBLISHED TO THE UNIVERSITY OF OXFORD



LONDON, EDINBURGH, AND NEW YORK